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**2005 Philadelphia
Flower Show**



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features



12 The 2005 Flower Show

Come join us on a special "gardener's tour" of the 2005 Philadelphia Flower Show. Writer Betsie Blodgett will take you around the exhibits and tell you what kind of plants you can expect to see. (This year's theme is *America the Beautiful*, so you can safely bet that there will be roses galore.)

18 Orange Crush!

What's hot in the garden for '05? Orange flowers...and lots of 'em! Here, noted garden author Sydney Eddison guides us through the many types of orange flowering plants, as well as various hues and combinations you can play with.



30 Growing Begonias Indoors

Each year at the Flower Show, Sylvia Lin racks up ribbon after ribbon for her sumptuous begonias, many grown under glass in terrarium containers. Here, she shares a few of her trade secrets.

36 Understanding Suburban Sprawl

Traffic jams. McMansions. Roads that are dangerous to walk or bike on. These are all symptoms of suburban sprawl, a phenomenon that has hit southeast Pennsylvania like a tornado. Writer Adam Levine explores this controversial topic, as well as new methods for dealing with this burgeoning growth in the suburbs and beyond.

columns

42 A Bounty of Bulbs

By Judy Glattstein

43 Made in the Shade

By Carolyn Walker

44 Classified Ads

46 Greening in Progress

By Jane Carroll



GREEN scene

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Main cover photo by Floyd Limbos, Doylestown, PA

Every Philadelphia Flower Show starts with big dreams and big thinking, and then it's time to switch to the details of the execution. I can just never decide which phase I like best, because both are challenging, exciting and fun. The planning phase starts years ahead, when we gather a large group to talk about potential themes for future Shows, using data, among others things, that we have gathered from visitor surveys in previous years.

Sam Lemheney, who joined the Pennsylvania Horticultural Society staff two years ago and who is now director of design, ran a theme concept meeting last fall and it is his challenge to take the ideas generated that day and mould them into workable concepts for you, our visitors, to enjoy in future years. In preparation for this year's Show, whose theme is *America the Beautiful*, Sam joined the PHS staff in time to work with Show exhibitors who would bring the theme to life. For more information about these extraordinary exhibitors, please see Betsie Blodgett's story on page 10.

Once the floor plan and themed displays are well underway, plants have to be located, mulch ordered, staging built and an enormous variety of skills, many volunteer, must be engaged. Then, it's time to move into the Pennsylvania Convention Center, where you will find carpenters, painters, stone masons, plumbers and landscapers working alongside bankers, lawyers and gardeners of all backgrounds. These latter groups are mostly volunteers and before we close our doors at the end of the Show, some 3,500 volunteers will have joined us in planning and production.

The Philadelphia Flower Show is a spring extravaganza and so much more. Once it's gone from the Convention Center, we return to our PHS offices at 20th & Arch Streets to plan a host of urban greening and membership activities for the whole year. The largest of these efforts is Philadelphia Green. Proceeds from the Show are combined with revenues from government contracts and contributions from generous donors to



fund Philadelphia Green, the nation's most ambitious urban greening program. Through this program, PHS has been working, over the past three decades, with community groups throughout the city to transform vacant lots into beautiful gardens, to restore parks and to plant street trees, bringing greenery and gardening advice to residents throughout Philadelphia. In addition, we are responsible for the development and maintenance of landscape sites around the city, in cooperation with organizations such as the Fairmount Park Commission and the Philadelphia Museum of

Art. It's rewarding work and if you would like to know more about Philadelphia Green or other PHS activities, please visit our website www.pennsylvaniahorticultural-society.org.

In closing, I want to thank all our exhibitors and volunteers, who are so important to the production of every Philadelphia Flower Show. Special thanks also to our many partners, including Philadelphia Newspapers, Inc., who produced this beautiful program.

For the past 14 years, PNC Bank has been a key partner as the Show's presenting sponsor, and during this time we have benefited greatly from the productive relationships that develop with such a longstanding partnership. I also want to thank our premier sponsor, Subaru of America, Inc., who has served in this capacity since 2001 and our official Show sponsors: Bartlett Tree Experts, EP Henry, Fiskars, WPVI-TV 6ABC, Philadelphia Newspapers, Inc. and ARAMARK.

Best wishes and enjoy the Show.

Jane Pepper

Jane G. Pepper, President
The Pennsylvania Horticultural Society

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Pepper people are not your average veggie growers. Like wine connoisseurs, they distinguish subtleties of flavor, texture, aroma, and appearance among peppers, and savor and wax eloquent over them. And **HOT**-pepper people are true zealots.

Columbus found capsicums—the New World peppers now grown globally—in the Caribbean. There are 20 wild species and five domesticated ones. *C. annuum* types include jalapeños and blazing, pea-sized chiltepins (alias pequins, chile pequeños, tepins or bird peppers). To other species belong the notorious tabasco (*C. frutescens*), habanero (whose kick is described as “incendiary”) and even one, rocoto, reputed to “kill blondes and raise the dead.”

Salsa has replaced ketchup as America’s # 1 condiment, and people willingly eat sauces labeled “Viper Venom,” “The Last Rite,” “Mad Dog Inferno,” “Devil’s Revenge,” and “Pyromania.” In southwestern chile-tasting contests, anyone who flinches is disqualified immediately. Since peppers vary even on the same bush, crossbreed promiscuously, not always coming true to seed, and change according to growing conditions and stage of ripening, there is constant vying for status as the hottest pepper. (FYI: To relieve a pepper-scorched palate, drink milk; water only prolongs the agony.)

Ever since Peter Piper picked a peck of pickled ones, chiles have been used as painkillers, weapons, love potions, and cure-alls. Capsaicin, the source of pepper pungency, is so **HOT**—70 times hotter than piperine, the spicy principal in black pepper, and 1,000 times stronger than zingerone, the active ingredient of ginger—that a single drop diluted in 100,000 drops of water will cause tongue blistering. It is concentrated in the membranes attached to seeds inside the pepper.

Flavor is located in the pepper wall and is associated with the pigment. The more intense the color, the stronger the flavor will be.

The “heat” of a pepper is often measured using the Scoville Organoleptic Scale, devised by pharmacist Wilbur Scoville in 1912, but this is quickly being superseded by a more reliable and precise test using liquid chromatography. Scoville’s test required human judges, many of whom, undoubtedly, sacrificed their tongues for the sake of science.

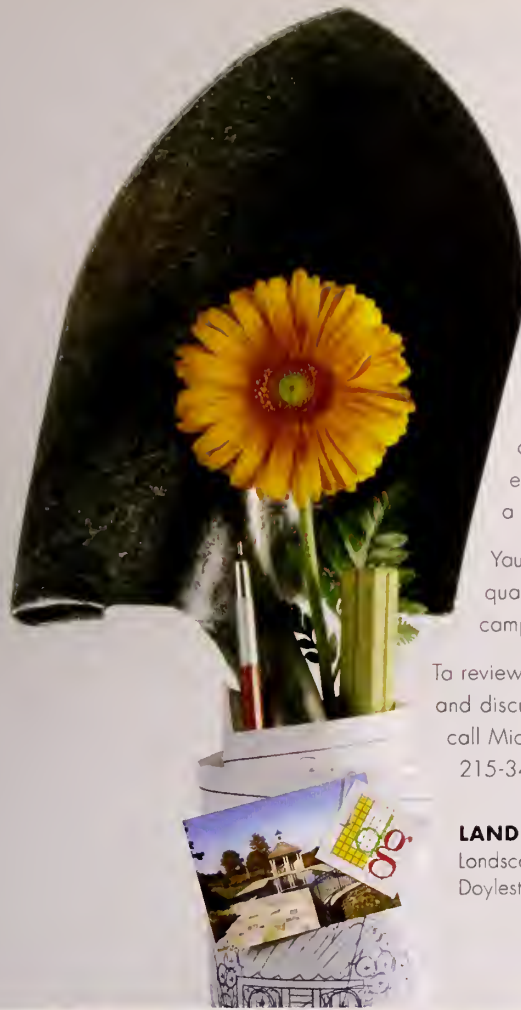
by Ilene Sternberg

PEPPER PASSION



In addition to temperature sensitivity and other weather-related factors, pepper grower John Swan warns, "If you plant peppers in the same soil year after year, you invite and perpetuate soil diseases, aphids, and other problems." He cuts bottoms out of nursery pots and uses the pots as collars for his wire-caged plants, which are mulched with salt-marsh hay. The collars support young seedlings, concentrate watering, and discourage cutworms.

Some people feel as if they are having actual withdrawal symptoms when they find themselves pepper-less for any prolonged period of time. Indeed scientists are studying capsaicin for its addictive capacity. Be forewarned before becoming hooked on hot peppers: rehab for this condition may involve incarceration without benefit of fire extinguishers. 🌿



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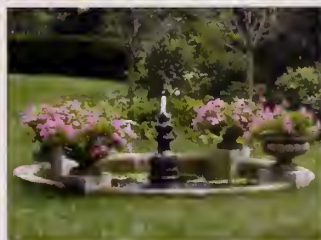
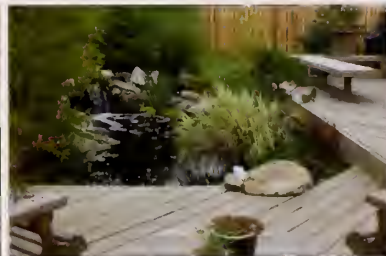
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THE GARDENER'S BOOKSHELF

Beyond the Garden: Easy & Elegant Rose Design

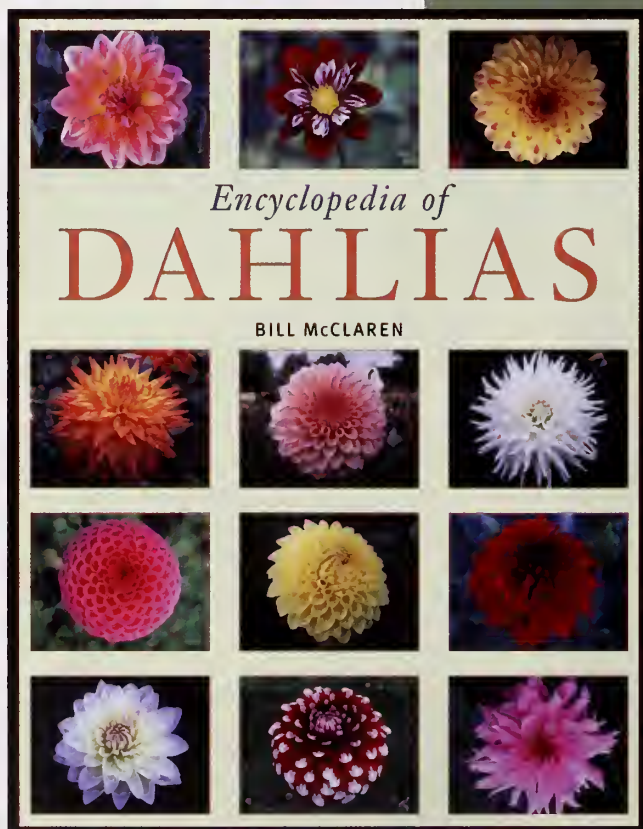
By Ellen Spector Platt

(Fulcrum, softcover, 135 pages, \$19.95)

Attention: flower arrangers! Here's a book about America's favorite flower, made especially for cut-flower enthusiasts, designers and rose lovers of all sorts. Featuring lavish color photos from noted garden lensman Alan Detrick, this book includes a wealth of "how to" projects, including rose wreaths, topiaries, wedding arrangements, and dried roses.

Platt lays out each project with a simple, step-by-step process, so that even design novices can follow easily. Her knowledge of flower arranging is vast, and her creative ideas seem limitless. But the clincher is Detrick's color photography, which vividly captures each design and makes you want to make more and more rose arrangements. Nicely done!

—Tim Smith



Encyclopedia of Dahlias

By Bill McLaren

(Timber Press, hardcover, 208 pages, \$39.95)

If you merely *like* dahlias, this isn't the book for you. However, if you are a hardcore *dahliophile* (i.e., you frequently dream of them at night, or you imagine your spouse's head slowly morphing into a crimson 'Bishop of Llandaff' at the dinner table), then this is an absolute must-read.

The bulk of this encyclopedia features hundreds of plant descriptions of dahlia species and cultivars accompanied by excellent color photos. One hundred and fifty pages later, McLaren gets into propagation and cultivation techniques (he's been a professional grower for almost 50 years), along with hybridizing, info on dahlia shows and the latest nomenclature. Suffice it to say, Mr. McLaren is an authority on the subject and here disseminates a lifetime of knowledge about growing this ornamental favorite.

So again, if you don't care to know the difference between an heirloom dahlia, a semi-cactus dahlia or a giant "dinner-plate" variety, then you'll want to fulfill your garden desires elsewhere. But if that talking 'Bishop of Llandaff' is still prattling on about his workday, then the exhaustive *Encyclopedia of Dahlias* is certainly for you.

—Pete Prown



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All you have to do is take the pictures and mail them in (official entry dates to come). Categories will include flower close-ups, garden landscapes and people-in-the-garden shots. PHS's judging team will select the winners, and their photos will be published in the December issue, as well as on our website. There will also be fabulous prizes galore.

Look for the official entry form and rules in the April issue of **Green Scene**. Join the fun and maybe your great garden photos will be published this December!





COME SEE AMERICA'S GARDEN

Is the quintessential American garden a flowing country meadow, enlivened by plume-topped grasses, colorful perennials, and flowering shrubs and trees? Or is it a suburban backyard, where birches, trailing vines and evergreens beckon all to enjoy the "out-door room" with patio and pool? Perhaps it's a chic city rooftop retreat, with bowers of silver and white, overlooking an energetic urban street scene.

Brothers Landscape Contractors, Inc., the Wyndmoor-based business that designed much of the Flower Show's famous Central Feature exhibit, says gardeners will get the most from their visit if they look for plant combinations that they can use in their own landscapes.

"You may love a particular plant, but when you get it home, it may not have the same effect as at the Show," he explains. "Instead, you should look for what to plant next to it, or in front of it, or behind it to set it off properly."

"Effective plant combinations also evoke ambiance in the Central Feature, from a pastoral meadow scene to a lively



It's all of these and more, as you will discover when you visit *America the Beautiful*, the 2005 Philadelphia Flower Show, March 6-13, at the Pennsylvania Convention Center. "There are tons of ideas for plants and design to use in your own garden," says Flower Show design director Sam Lemheney.

Kevin P. Burke, president of Burke



Above: A view of the White House gates in 1861.

Left: Washington National Cathedral



Kevin Burke of Burke Bros. expects this will be the most-asked question at the 2005 Flower Show. The iron gates, on loan to the Flower Show from the American Horticultural Society (AHS), were ordered by the fifth US president, James Monroe, and installed at the White House around 1820. Located at the northeast entrance on Pennsylvania Avenue,

they were used primarily for visitors to enter for special events. All presidents, from Monroe through Franklin D. Roosevelt, passed through these gates en

route from their inauguration to their new residence at the White House.

The gates were removed in 1934 and somehow ended up at AHS's River Farm in Alexandria, VA. Sam Lemheney learned about their existence, and knew they'd be the perfect starting point for *America the Beautiful*. Restorers at Samuel Yellin Metalworkers in Philadelphia carefully removed rust and corrosion from the elegant ironwork gates in preparation for their debut at the Flower Show, where they will welcome thousands of visitors—and perhaps a future president or two.

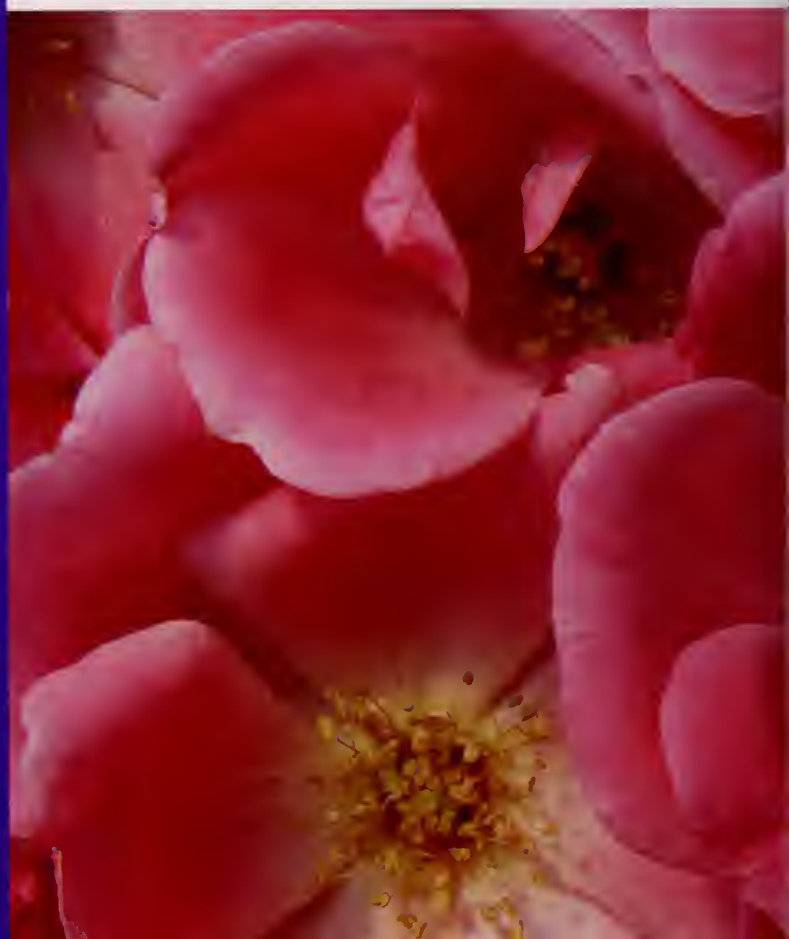
cityscape," Sam adds. In the suburban garden, for example, trailing trumpet vines, orange dahlias and cannas add a punch of color to the outdoor entertainment area.

When it came to choosing plants for the Central Feature, tough and resilient won out over rare and unusual—another plus for gardeners looking for a high survival rate in their own back yard. "This year, we used a lot of durable, garden-worthy plants that are also beautiful to look at," Kevin says with a laugh.

Many roses, including the nearly indestructible 'Knockout', have passed this toughness test, and some 200 rose plants are featured gracing the White House entrance gates (the roses are courtesy of the Conard-Pyle Company). "Surveys show that roses are one of our visitors' favorites," says Jane G. Pepper, president of the Pennsylvania Horticultural Society. "Not everyone has the patience, including me, to grow some of the more demanding hybrid teas, but many gardeners can succeed with varieties like 'Knockout'."

"Several exhibits will encourage you to think above ground level," Sam says. Beyond the city rooftop garden, a wood-plank walkway will lead you into a tree house exhibit. "It has a real woodland feel," Sam says of the Bartlett Tree Experts exhibit. "There are lots of evergreens, and an explosion of redbuds and dogwood."

"Are Those REALLY the White House GATES?"





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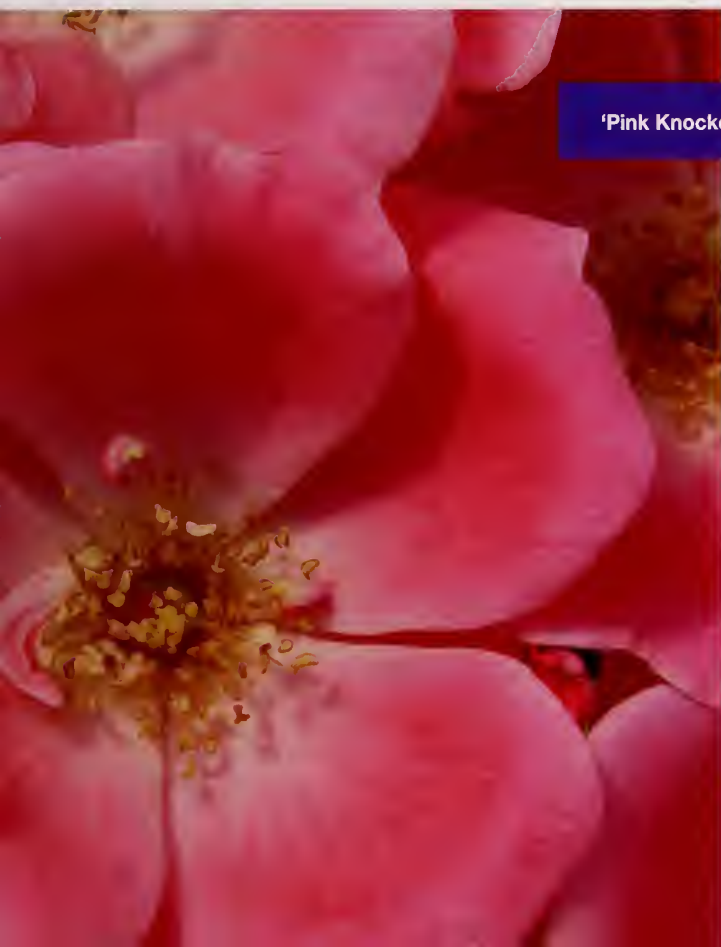
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'Pink Knockout' rose

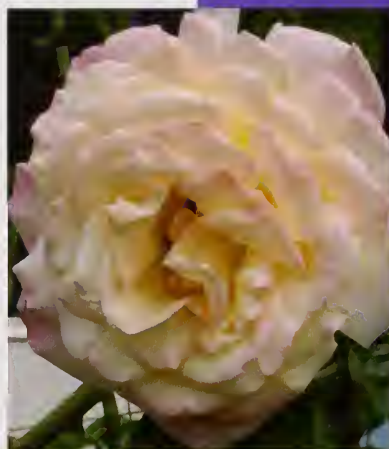
Courtesy of Star Roses

Interactive signposts provided by the National Arbor Day Foundation add an educational element to the tree house exhibit, which is one of the hallmarks of a Bartlett exhibit at the Flower Show. And this year, Bartlett will certainly connect with the next generation of gardeners. "We believe that the exhibit at the 2005 Philadelphia Flower Show is going to be particularly appealing to children," says Bartlett's Kenneth J. Karp.

For those who like to bring the garden inside, the Washington National Cathedral Flower Guild's acclaimed arrangements will inspire visitors to grab their clippers and tap into their artistic side. "This is going to be a wow," Sam says. "Just turn the corner and you'll get blown away by the flowers in there."

"From backyard gardens to the grand National Cathedral, you will be able to take lots of ideas from the Flower Show home with you," the designer promises. "No matter where you live in America, you'll find plenty of inspiration for your home and garden." 🌿

Come visit the Philadelphia Flower Show website, www.theflowershow.com, where you can learn more about the 2005 Show, get directions, and buy advance tickets.



'Peace' rose

Taking the Philadelphia Flower Show to a new level, Bartlett Tree Experts, partnering with the National Arbor Day Foundation, invites everyone to climb up and visit "Tree House USA."

"We plan to use this exhibit to educate Show visitors about the many benefits trees provide to people, animals and the environment," explains Bartlett's Kenneth J. Karp. "Interactive displays, pamphlets, and on-site Bartlett and National Arbor Day experts will enhance the educational opportunities at the exhibit," he adds.

Jane G. Pepper, president of the Pennsylvania

Horticultural Society, says Bartlett has been part of the Philadelphia Flower Show since the 1920s. She especially values the support and dedication of Mr. and Mrs. Robert A. Bartlett, Jr.

"We have appreciated Robert and Kate's commitment to education, both within the industry and for the public, in Philadelphia and beyond," Jane says.

DATES

March 6 - 13, 2005

THEME

America the Beautiful

INFORMATION

phone: 215-988-8899
(recorded information)
web site:
www.theflowershow.com

LOCATION

Pennsylvania Convention Center
12th and Arch Streets
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HOURS

Sundays, March 6 and 13,
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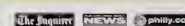
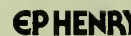
Flower Show tickets are available at participating PNC Bank branches, AAA Mid-Atlantic branches, Acme Markets, Borders Books & Music, Clemens Markets, SEPTA ticket-sales outlets, and participating garden centers, nurseries and florists. Check availability with individual outlets; service charges may apply.

Show revenues support The Pennsylvania Horticultural Society's outreach efforts including its acclaimed greening program, Philadelphia Green.

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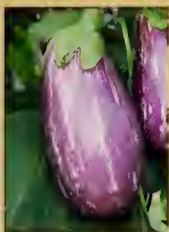


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IN PRAISE OF ORANGE

Story by Sydney Eddison
Photography by Steve Silk

Just as there are color fads in the garment industry, so there are in the gardening world. In the 1980s, warm colors were banished from the perennial border in favor of cool pinks, lavender-blues, purples, and mauves. Gray foliage was “in” and variegated yellow and green leaves, definitely “out.” As for the color orange, it was anathema. Sophisticated gardeners would turn their heads away when they passed a stand of roadside daylilies. But times have changed. I have recently learned that orange is “hot,” in every sense of the word, and that my fondness for this cheerful hue can now be spoken aloud without fear of causing offense.





Left: Nature's fall tapestry of reds and yellows is woven together in perfect harmony by orange, red-orange, and yellow-orange.

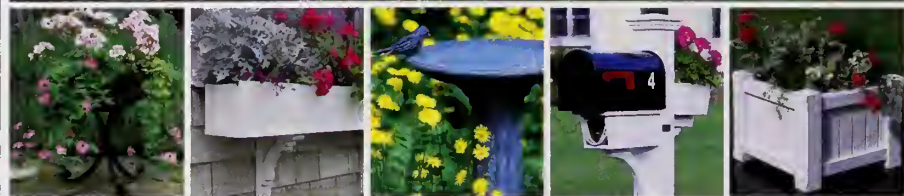


Below & Right: The author's daylily border depends on the services of orange to bridge the difference between contrasting red and yellow. Orange provides the missing link and brings the two primary colors into accord.





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I have always loved orange. As a child, I was thrilled by the sight of butterfly weed (*Asclepias tuberosa*) creating a bright spot in our field. And as a beginning gardener, I fell under the spell of hybrid daylilies that, even then, came in gorgeous shades of orange, gold, yellow, and red. These are still my favorite colors, and daylilies in this range form the backbone of my summer garden. In tropical plants, a relatively new enthusiasm, I go in for the same hues—fiery reds, strong yellows and, to blend this molten mixture, invaluable, middle-of-the-road orange.

Like purple and green, orange is a secondary color, which means that it is made from two of the primaries. If you study a color wheel, which I strongly recommend if you enjoy playing with



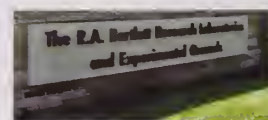
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color, you will immediately see a family likeness between red, orange, and yellow. The arrangement of the hues has a reassuring logic because it is based on the order of the colors in the rainbow and on the manner in which each is formed: orange from red and yellow; green from yellow and blue; purple from blue and red.

Secondary colors establish links between their two disparate parents, welding them into a compatible family. With no pigment in common, red and yellow are highly contrasting, but the moderating influence of orange brings them together in an agreeable relationship. Within the family, orange is an undemanding member, neither as flamboyant as red, nor as light and eye-catching as yellow, but bright enough to hold its own without stealing the show. In the fall, nature provides a role model for gardeners by employing the talents of orange to weave harmonious seasonal tapestries. And color schemes that work in nature also work in the garden. I use orange in the same way to establish rapport between all the different reds and yellows in my perennial border. A common pigment and close family ties between red, orange, and yellow are the stuff of which harmony is made.

Contrast, on the other hand, depends on difference for the jolt of pleasure it delivers. The more extreme the difference, the more startling the effect. Thus, opposing hues on the color wheel, the so-called “complementary” colors, result in the most striking contrasts. Used in juxtaposition, paired complementaries guarantee knock-your-socks-off color schemes.

For this effect, try orange with complementary blue, located directly across the color wheel, or nearby blue-green. One of my favorite plant combinations

Above: For a color contrast that really sings, try surrounding blue patio furniture with cannas, dahlias, and coleus cultivars in various shades of orange.

Below: Butterfly weed (*Asclepias tuberosa*)



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IN PRAISE OF ORANGE

involves silver-blue globe thistles (*Echinops bannaticus* 'Taplow's Blue') with orange daylilies. Failing blue flowers, which are always in short supply, you can do what photographer Steve Silk and I do. We paint our garden furniture to supply the missing hue. One summer, he placed a bright blue Adirondack chair among the marigolds on his patio to the acclaim of garden visitors. The same year, I went the whole hog and made an entirely orange and blue container garden, which also won rave reviews.

In almost every container garden that I've made on the terrace over the last few years, orange has played an important part. It all began with the Gauguin pot. I became drawn to the paintings of the French painter Paul Gauguin as an art history student. His blocks of bold color—gorgeous reds, pinks, yellows, yellow-greens, and oranges coupled with contrasting blues—made my heart sing. Quite recently, I was standing before *Parau, Parau*, one of his Tahitian paintings, in the Yale University Art Gallery, when it occurred to me that these were the same colors that pleased me most as a gardener. Then I thought, wouldn't it be fun to take this painting and try to recreate the color scheme in a container for the terrace?

Before leaving the gallery, I purchased a slide of *Parau, Parau*, which I then took with me to nurseries. It was like a game, trying to match the colors as exactly as possible in flower and leaf. The orange-red was easy. The dense flower heads of a good old zonal geranium (*Pelargonium × hortorum*) filled the bill. But the soft shade of tangerine-orange was more elusive. I tried a lovely little diascia—a good color match but not a vigorous enough plant to grow in the same container with geraniums.

I continued to experiment until I had a suitable cast of plants: red-orange geraniums for drama; pale yellow-green *Helichrysum* 'Limelight' to match the foreground in the painting; and to fill in the middle ground, a combination of *Salvia splendens* 'Carabinière Orange', which has orange calyces and pink tubular blossoms, coleus in tones of pinkish orange, and matching swords of *Phormium* 'Maori Sunrise'. In the container scheme, just as in the painting, soft, pinkish orange served as the middleman between the reds, yellows, and yellow-greens. But there remained one problem. Turquoise blue, an important element in the painting, is absent from nature's floral repertoire. I looked and looked for a container this color, without success. So finally, I had one made!

That summer, the Gauguin pot was a huge success, but copying the painting had an unexpected bonus. In the course of shopping for just the right colors, I had acquired a great many near-matches in a variety of wonderful plants, which ultimately wound up on the terrace. And before I knew it, I had an entire container garden of Gauguin colors—reds, yellows, yellow-greens—and, knitting them all together, many tints and shades of orange. Luckily, there are dozens of plants that produce orange flowers. Among the tender perennials, there are cannas, dahlias, lantanas, and tuberous begonias. As for hardy perennials, daylilies alone supply every possible tint and shade of orange, and annuals with orange flowers abound: marigolds, cosmos, cigar plant, nasturtiums, and zinnias, to name a few.

As you have seen, orange can mingle companionably with other warm colors, stand out in high contrast to complementary blues, and even measure up to white. White may not be a "color," technically speaking, but in the garden, it is a force to be reckoned with. It takes a strong color to hold its own with white, and orange can do it. If you have never been a fan of this bright, invigorating hue, I hope you will give it another chance. 🍷

Sydney Eddison is a nationally known garden author and lecturer. Her latest book is *Gardens to Go: Creating and Designing a Container Garden* (Bulfinch Press, 192 pages).



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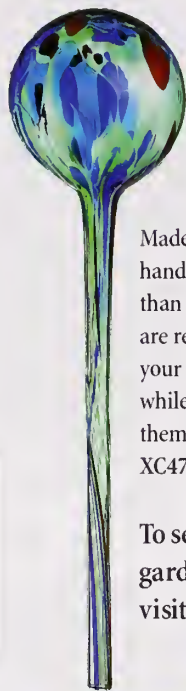
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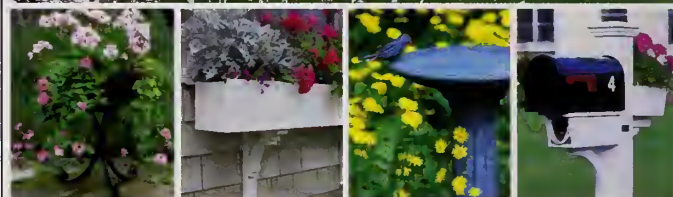


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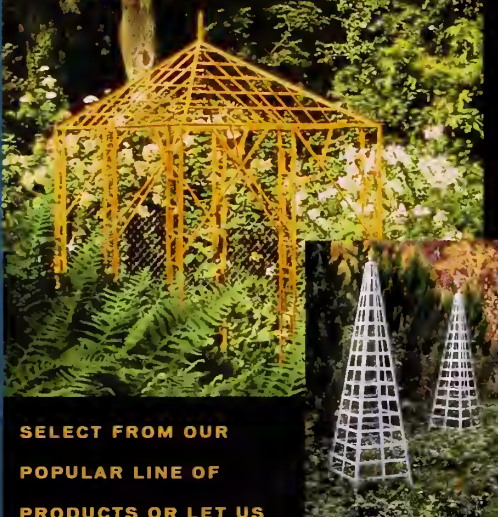
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Years ago, when I first discovered begonias, I was fascinated with a photograph of a lovely, small, yellow-flowered begonia, *Begonia prismatocarpa*. With some effort I was able to find a source who propagated a few under lights for me. I carefully nurtured my find, only to have them very shortly go to begonia heaven. After this, I knew I must do some research to find out why my plants died. I learned that these plants need extra humidity and require a terrarium.

My next question was: what is a terrarium? A terrarium is an enclosed container for growing plants that need a very humid environment. It can be a glass bubble, jar, aquarium, or fruit-ripening container.

Opposite page:

*Begonia
prismatocarpa*

Right: **The author's
collection of
begonias sitting
under grow lights in
her basement**



How do I know that a plant needs extra humidity? Many catalogs have codes that indicate which plants require a terrarium.

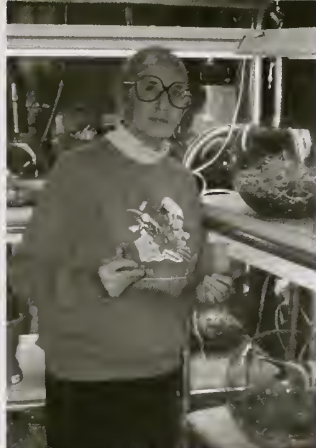
Growing begonias in containers is relatively easy, because it requires only infrequent watering thanks to the closed glass lid, which maintains the humidity inside. I use a turkey baster to water my plants. I feel the growing medium with my fingers, and if it feels dry, I “under water” it and replace the cover. This means using a little less water than you think the plants might need. The following day you’ll find that what you thought was too little water was actually quite adequate. If you’ve added too much water, simply tilt the terrarium slightly to the side and use the

All photos by Pete Prown

GROWING UNDER GLASS

The Art of the Terrarium Garden

By Sylvia Lin



Far left: **Sylvia Lin at work.**

Left: **'B. bogneri'**

Below left: **'Rajah'**



baster to draw out the excess water. Be sure to wash the baster to remove any bacteria or fungus. When watering, direct the baster into the medium, never directly onto the foliage, which could cause root-rot and fungal growth. I fertilize the plant with a balanced fertilizer that's been diluted to roughly half strength.

I place my terrariums 10 inches below a fluorescent light and use a timer for 12 hours each day. You may also use indirect light from a northern window. Never place the container in direct sunlight, or your plants will "cook."

As for general care, remove any dead leaves and flowers you see. If leaves touch and stick to the container wall of the terrarium, remove them by pinch pruning. When the plant becomes too tight in the container, re-pot it!

Since reading Millie Thompson's book, *Begonias*, I have followed her recipe for terrarium soil. She advocates using four parts of long-fiber sphagnum moss and one part perlite, and I have used this recipe success-

continued on page 34

Maryland Home & Garden Show and Spring Craft Show

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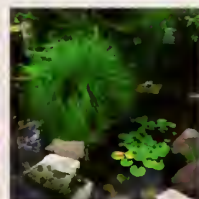
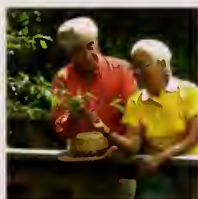
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'Marmaduke'

fully for many years. The preparation of the potting medium is as follows:

- Place sphagnum moss in a kitchen colander.
- Run the hottest water from the faucet over the moss for two minutes to remove undesirable material and kill bacteria.
- Allow the moss to cool.
- Moss should be moist but not wet.
- Cut the moss into smaller pieces with scissors.
- Wring out excess water to avoid root rot.
- Mix sphagnum moss with perlite (in 4:1 ratio).
- Place mixture into the bottom of the container and then insert plant(s).

In all, terrariums require minimal maintenance, watering, and very little space. As a bonus, they make a great floral centerpiece when you need one. Some of the begonias with which I have had the most success are: *Begonia prismatocarpa*, *B. prismatocarpa* (variegated), *B. bogneri*, *B. rajah*, *B. 'Buttercup'*, and *B. versicolor*.

Growing begonias in terrariums involves trial and error, but once you have mastered the technique, it is relatively easy. I know you will enjoy them as much as I do. Good luck! 🌿

Special thanks to Millie Thompson, who has been my mentor and friend, as well as my inspiration to study and grow begonias. Her book, *Begonias: The Complete Reference Guide*, is a masterpiece, and you can find it in PHS' McLean Library.

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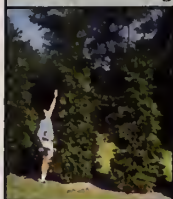
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The suburban development that has been enveloping Philadelphia and other large U.S. cities for the past 50 years, such a promising ideal when it began, is now seen by many Americans as a major threat to their quality of life. Car-dependent communities that sit miles outside the city limits now suffer from air pollution and urban-style traffic jams. Residential and commercial developments have devoured farms, woodlands, meadows, marshland and other open spaces at an alarming rate. Between 1970 and 1990, the United States lost 19 million acres of rural land to development. That's almost 30,000 square miles, and the loss continues at a rate of 400,000 acres a year.

In the five-county Southeastern Pennsylvania region, between 1982 and 1997, 131,000 acres (204 square miles) were converted to suburban uses and almost 55,000 acres of prime farmland were lost, while more than 122,000 new households were accommodated. In Montgomery County alone, between 1970 and 2000, 91,000 acres of farmland and natural lands were developed—more than 142 square miles, or 30 percent of the county's total land area.

As the suburbs have drawn people and businesses out of the cities and towns, urban centers have suffered. More than 30,000 vacant lots are scattered throughout Philadelphia, and in smaller cities in the region, such as Chester, large sections have been abandoned by all but the chronically poor.

Besides reducing the quality of life for human residents in both urban and suburban areas, piecemeal development has also fragmented wildlife habitat. Populations of many species have declined, but a few have exploded, among them various exotic, invasive weeds and that four-legged scourge of suburban gardens, the white-tailed deer.

Stream corridors have suffered as surrounding watersheds and wetlands have been filled in and built on. Precipitation, rather than soaking into the soil and recharging groundwater supplies, now quickly runs off lawns and paved areas, picking up pollutants such as lawn chemicals on its way to the nearest stream. Besides water pollution, stream erosion has increased along with development, and damaging floods are now common even during what were once considered only average-size storms.



SAVING OPEN SPACE

**Turning the Tide Against
Poorly Planned Development**

by
ADAM LEVINE

Some people suggest that all new development be banned until we can sort out what we already have, but local experts agree that even if this was possible, it is not necessary.

"The fact is that population is redistributing itself from city areas to less dense areas, and we have to deal with that," says Charles Day, executive director of the GreenSpace Alliance of Southeastern Pennsylvania. "To take a Luddite-type attitude, to try to stop all growth, isn't going to get you anywhere." Day and others point out that, with proper planning, intelligent growth *and* land conservation can occur side by side.

PUBLIC SUPPORT FOR LAND PRESERVATION

Concern about poorly planned development has led to increased public support for land preservation projects in this area, reflected in the passage of numerous municipal and county-level bond referendums and various local tax levies that have raised more than \$600 million since the mid-1990s.

In the vanguard of this movement was Chester County, where voters approved two bond issues, in 1997 and 1999, totaling \$125 million. Montgomery County, where the only areas not under severe development pressure are those already developed, spent \$100 million on a wide variety of conservation and revitalization projects between 1993 and 2003, and set a new statewide record by approving a \$150 million "Green Fields/Green Towns" referendum in November 2003. All 62 municipalities in the county supported the referendum, which passed with 78 percent of the vote—a higher percentage than any of the candidates received who were running for county commissioner in that election. One key to its success was the inclusion of projects for both the developed and rural parts of the county, says Dulcie Flaharty, executive director of the Montgomery County Lands Trust (MCLT), which, since its founding in 1993, has spearheaded open space preservation in the county.

"We were not just preserving farmland and creating trails, we were making pocket parks in the towns and planting street trees," Flaharty says. Being bipartisan was

**"Would you stay
home from the
movies for one
night a year in
order to have a
place for your kids
to walk and play
for the rest
of their lives?"**

Left: Aerial photo showing the Paunacussing Preserve, Buckingham Township, Bucks Co. and surrounding area in early '90s. Area bordered in yellow is the Paunacussing Preserve.

Right: The same area in 2000.



All photos courtesy of the Natural Lands Trust



Above : **View of interior woodlands at the Sadsbury Preserve in Chester County.**

Far right: **View of wild rice marsh in Maurice River at the Peek Preserve, Millville, New Jersey.**

Right: **Aerial shot of development**

Below: **Idlewild Preserve, Lower Merion, Montgomery Co.**

also important, she adds, as it allowed elected officials, regardless of party affiliation, to support the program—not that they needed much encouragement. The winter before the election, MCLT, using a \$10,000 private donation, hired a polling firm to survey county residents about their attitudes toward open space preservation. The overwhelmingly positive results of the poll were used to justify the unprecedented \$150 million request.

“Polling showed us that, either through the popular press or their own concern, people understood the problem,” Flaharty says. “Open space preservation was something they wanted their tax dollars used for.”

For those who needed convincing, Flaharty pointed out the relatively small



expense for each taxpayer and compared it to other possible expenditures. “Would you stay home from the movies for one night a year,” she liked to ask, “in order to have a place for your kids to walk and play for the rest of their lives?”

While \$150 million is not going to pay for all the projects that need attention in the county, such bond issues are important, because, by showing a community’s commitment to preservation, the money can then be used to encourage other organizations, government agencies and private individuals to add to the kitty.

“It’s like anteing up in poker,” says Philip Wallis, past president of the Natural Lands Trust (NLT), in Media, PA, one of the area’s oldest land preservation groups. “If you don’t have value at the table, you’re not going to succeed....Nobody is going to give you all the money for any project. Most of the deals I work on have five sources of funds.”

SETTING PRIORITIES

Before this recent spate of bond issues and tax levies, saving open space from development, in Southeastern Pennsylvania and elsewhere in the U.S., had been most often a reactive process. In general, only after a parcel of land was threatened were the resources mobilized to protect it. This process, flawed as it was, resulted in the preservation of large tracts of open space in this area, much of it due to the work of dedicated land conservation organizations. Through 1995 (the latest year for which complete figures are available), 161,000 acres in the five-county area had been protected by various means, out of a total area of 1,405,000 acres.



The report recommends the permanent preservation of half of the still-undeveloped and unprotected “Open Space Priority

continued on page 40

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Lands" that were identified in the mapping process, amounting to about 158,000 acres, a goal that can be reached in a number of ways. Outright purchase of land, or buying conservation easements that preclude future development, have been the methods most often used to protect land in the past. But to meet the goals outlined in the Open Space report, the building community needs to be involved in the process, applying conservation principles that protect natural areas every time a parcel is subdivided. These preserved areas, which preservation experts recommend amount to at least half of the acreage of each parcel, will over time connect to similar natural areas as adjacent parcels are similarly developed.

The ultimate goal of the recommendations, says Charles Day, is to limit the fragmented development that has occurred for so long and with such devastating consequences, and instead foster "connectedness and continuity" in the landscape, and a sense of "regional stewardship."

"Some people think the community they see out the kitchen window is all there is," Day says. "But where does their storm water go to, where does their waste water go? Where do they shop, go to school? Where do they recreate, where does their trash go to, their electricity come from?"

As an example, a township planning commission, with the help of the regional maps, will be able to look beyond the borders of the individual parcel of land on its agenda and consider the consequences of their decision on a wider area. Instead of considering the land as part of a particular town or county, with boundaries based on political whims of the past, it can be seen as part of a watershed, with boundaries based on natural land features that may encompass any number of different municipalities.

Phil Wallis envisions a time when all of us, government officials and single citizens, have the health of the land in the forefront of our minds, no matter how large or how small the decision to be made. It is happening, here and there, but it needs to happen more and more. Caring for the land needs to become as natural to us as caring for our children. Only then will our land—which holds our roots, which is the basis of our life—be on its way back to health. 🌱

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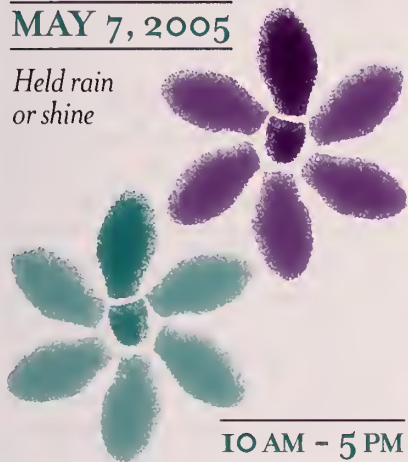
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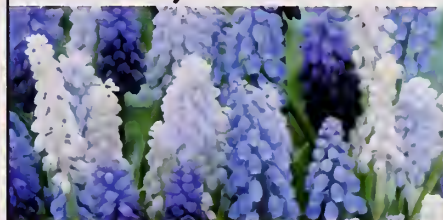
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Judy Glattstein is an enthusiastic gardener, author, and lecturer who appreciates bulbs as "plants in a package." You can visit her website at www.bellewood-gardens.com.

A BOUNTY of BULBS

by Judy Glattstein

Multiplication

Ten billion bulbs. This staggering figure is the quantity of bulbs produced in Holland each and every year. Approximately 3.5 billion bulbs are exported to non-European Union countries, and the United States is the number-one customer for Dutch bulbs, importing an average of 1.5 billion bulbs every year. That's a whopping number of bulbs and a phenomenal accomplishment in propagation.

Commercially, nearly all bulbs are propagated asexually, primarily through division and scaling. You've probably noticed offsets on daffodils and tulips, or small cormlets on gladiolus. These can be grown to flowering size. There is a nifty technique used on hyacinths, wherein the basal plate is scooped out with a tool that reminds me of a melon baller. Numerous little bulbs form at the wounded tissue. The mother bulb disintegrates, the babies are lined out in a production field and grown to marketable size. Lilies, meanwhile, can produce a

new bulb from a single scale that's been detached from the mother bulb.

Daffodils are twin-scaled: the bulb is sliced from top to bottom several times, cutting it into eight or more segments. These are then separated into bits and pieces as small as two scale fragments. As long as the twin scales include a fragment of basal plate, they retain the capability of developing into a new bulb. (This is reassuring to those of us who happen to slice into dormant bulbs while mucking about in the garden. Should this happen to you, it is a good idea to dust the wound with a fungicide. I use "flowers of sulfur," which is a fine, powdered form of sulfur.)

Tissue culture is an expensive option that is used by Dutch growers only for a few bulbs, especially newer ones destined for the forcing market, as these generally can fetch a higher price per bulb than those intended for use by home gardeners and landscapers. Hybridizers searching for new varieties

don't have a choice about this and must explore the genetic recombination that seeds have to offer. Easter lilies (*Lilium longiflorum*) reach maturity very quickly, in under a year from seed to flowering size. *L. formosanum* is equally speedy. However, bulbs are, in general, more leisurely about this process. Tulips, for example, take an average of five years to produce a bulb large enough to flower, which would still be too small for sale.

There is no reason why home gardeners cannot explore growing bulbs from seed, which is especially suitable for species as opposed to man-made cultivars. Sow seed thinly in a gritty potting mix. (Hardy bulbs may need a chilling period, known as *stratification*.) Plan on keeping the tiny bulbs in their seed pot for a year or two; I've lost more by pricking them out too early than by leaving well enough alone. I prefer to use a deep pot, as bulbs seem to enjoy delving downward, using contractile roots to pull themselves towards the bottom of the pot.

With *Arisaema* seeds, for example, I sow them in autumn and keep them under grow lights in a cool basement, I gently dry off the seedlings sometime in January. Six weeks later I water lightly to awaken them, thus providing two growth cycles within one calendar year. Catherine Thomas, writing for the proceedings of the International Plant Propagators' Society, (Volume 53, 2002, pp. 593-94) discusses her experiments with lilies and dodecatheon, manipulating day length and temperature to crowd two growing cycles into one year. I've raised cyclamen from seed, as well as *Lachenalia*.

All it takes is patience. Besides, if you sow bulb seeds, sooner or later you'll have plants. If you don't, you won't. 🌱

Netherlands Bulb Information Center



MADE in the SHADE

by Carolyn Walker

Carolyn Walker owns Carolyn's Shade Gardens in Bryn Mawr, PA, where she maintains several acres of shady display areas. She can be reached at carolynsshadegardens@verizon.net or 610-525-4664.



Hellebores

Beyond Lenten Roses (Part 2)

In the last issue, I urged gardeners to extend their hellebore palette beyond *Orientalis* hybrids (formerly Lenten roses) by trying the equally fine "species" hellebores. Here, I am going to describe two of the more unusual species that are first-class additions to the shade garden.

Helleborus purpurascens, a hybrid hellebore parent, is one of the earliest blooming of all the hellebores. In February, the 10-inch flower stems push through the soil, and the blooms open as soon as they are freed from the ground, remaining ornamental for at least two months. The exquisite 2-inch flowers appear before the leaves and are cup-shaped and variable in color, ranging from a smoky plum inside and out to a metallic purple outside with a green interior. The stiff, dark green leaves have an attractive form with five toothed, deeply divided leaflets radiating from the top of the stem in a unique, 12-inch circular pattern. The leaves of *H. purpurascens* die back in fall.

H. purpurascens is native to sunny alpine meadows in eastern Europe. My plants thrive with morning sun or dappled shade and average moisture. Once they are established, I never water any of my hellebores—they are very drought tolerant. I do amend the soil with compost during planting and replenish this organic matter by mulching with ground leaves every year. To avoid fungal diseases, clean up the old foliage in fall. Like the *Orientalis* hybrids, mature plants are easily divided in early spring by digging up the whole plant, washing off the soil, and cutting the root ball in half with a sharp knife. However, the larger a hellebore specimen is, the more flowers it produces and the more beautiful it becomes, so I consider dividing a last resort.

Helleborus foetidus, or bearsfoot hellebore, is one of the most unusual and desirable plants in my garden. In October, its 18- to 24-inch stems of large, finger-like, black-green leaves are topped with contrasting pale green bracts, which mature into chartreuse flower buds in November. Over the winter, the buds slowly open into pendulous clusters of bell-shaped, chartreuse flowers edged in crimson. Through late spring, the flowers sit atop a 3-foot-wide, shrub-like plant of exquisite texture and architectural beauty worthy of specimen status, especially for winter interest. A truly evergreen, four-season plant, bearsfoot hellebore comes through our hardest winters completely unscathed with picture-perfect leaves and flowers the following spring. If I had to grow only one hellebore, this would be it. Plants in the "Wester Fisk Group" with narrow metallic leaflets and red highlights are very beautiful but quite variable.

Native to the UK and western Europe, bearsfoot hellebore grows in a wide range of cultural conditions in the wild. My best plants receive half a day of direct sun, average moisture with no extra watering, good drainage, and plenty of organic matter replenished yearly. Although bearsfoot hellebore has a reputation for being short-lived, five years on average, it self-sows prolifically and always replaces itself before it disappears. Transplanting seedlings is the best way to increase your stock, with plants blooming the second year.

I hope I have inspired you to try species hellebores. Their beautiful flowers and unusual leaves, multi-season interest, adaptability to a variety of cultural conditions, especially drought, and their unattractiveness to deer make them star performers in Delaware

Carolyn Walker



Valley gardens. If you want to find out more about them, noted English horticulturist Graham Rice's website (www.hellebore.com) has a wealth of information. 🌱

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Above: A single flower of *H. purpurascens*.

Left: *H. foetidus* 'Wester Fisk'

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"Greening works."

That's the message of PHS's Green City Strategy, which calls for significant investment in Philadelphia's parks, plazas, recreation areas and other green spaces as the cornerstone of an overall revitalization plan for Philadelphia. The Green City Strategy was adopted by the City of Philadelphia in 2003 as part of its Neighborhood Transformation Initiative (NTI), an ongoing blight-removal program, and the city has awarded two contracts to PHS—totaling \$6.5 million—to carry out the greening work of NTI.

"The transformation of Philadelphia's neighborhoods is not just about bricks and mortar," says Patricia L. Smith, the city's director of neighborhood transformation. "We believe that cleaning up vacant lots and investing in quality green spaces is one of the most effective ways to build thriving communities, enhance the quality of life, and make Philadelphia one of the most desirable places to live, work, and do business. That's why the city has partnered with PHS and is investing in the Green City Strategy."

During the first year, PHS cleared more than 1.3 million square feet of vacant land and planted more than 800 trees, among other accomplishments (see sidebar). Currently, PHS is working to identify and clean vacant lots in strategic locations that have the most potential impact on their surrounding communities. Sites will be chosen based on quality-of-life issues, such as safety and security, community development, and environmental concerns.

Greening for Safety

In some Philadelphia communities, children walking to school must go out of their way to avoid overgrown, trash-strewn lots that invite criminal activity. To enhance safety and security, Philadelphia Green will stabilize lots near schools, recreation centers and other neighborhood gathering places. In particular, PHS will partner with the School District of Philadelphia's "Safe Corridors" program to identify key sites that, when cleaned, will greatly improve the safety of walking routes for schoolchildren.

Encouraging Development

Attractive, well-kept green spaces invite new investment in neighborhoods. Philadelphia Green will stabilize land in communities that are supporting new development, particularly new housing and commercial enterprises. They will also focus on historically stable neighborhoods that are starting to experience blight for the first time, highly visible corridors and thoroughfares, and lots where abandoned buildings have recently been demolished.

Storm Water & the Environment

Vacant lots have the potential to slow down the rate of rain water that flows into the Delaware and Schuylkill rivers, which places a burden on the city's aging sewage system. With a grant from the Pennsylvania Department of Environmental Protection (and in partnership with the Philadelphia Water Department, the Department of Streets, and NTI), PHS will explore the potential for vacant land to serve as collection sites for excess storm water.

Keeping it Local

Philadelphia Green has developed a maintenance project that employs neighborhood residents to perform basic landscaping—trash removal and mowing—on lots newly cleaned by the city. PHS provides training and technical assistance, coordinates trash and debris removal with the city, and provides overall management and administration. This program will be expanded and has the potential to manage as much as 2,500 parcels of land while providing employment for city residents.

Fostering Innovation

Through partnerships with arts and cultural organizations, Philadelphia Green will provide opportunities for artists, designers, and other creative thinkers to find imaginative ways to connect communities to the "clean & green" spaces emerging in their midst. For example, vacant lots could be used for performances, temporary art exhibitions, or children's art activities. 🌱

—Jane Carroll



The Green City Strategy: first-year accomplishments include:

- Stabilization of more than 1,300 parcels, or about 1.3 million square feet of vacant land (about one-third more than the initial goal and equal to the length of Broad Street from Washington Ave to its northern end—about 8.5 miles).
- More than 800 trees planted on vacant lots.
- Development of successful program for community-based maintenance that employs 70 local residents.
- Landscape improvements along four high-profile community corridors.
- Enhancement projects at 23 new and existing community gardens.
- Enhancement projects at 26 neighborhood parks.
- Completion of 30 garden block projects, which distributed plants and sidewalk garden containers to residents.
- Creation of a new "City Gardening Series" that offered dozens of free lectures and workshops, held at community locations through the city.

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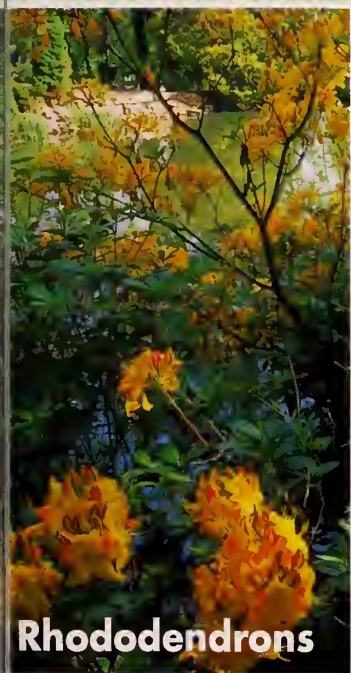
GREEN scene



Woodland Wonders



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Rhododendrons



Spring Bulb
Bouquets
page 34

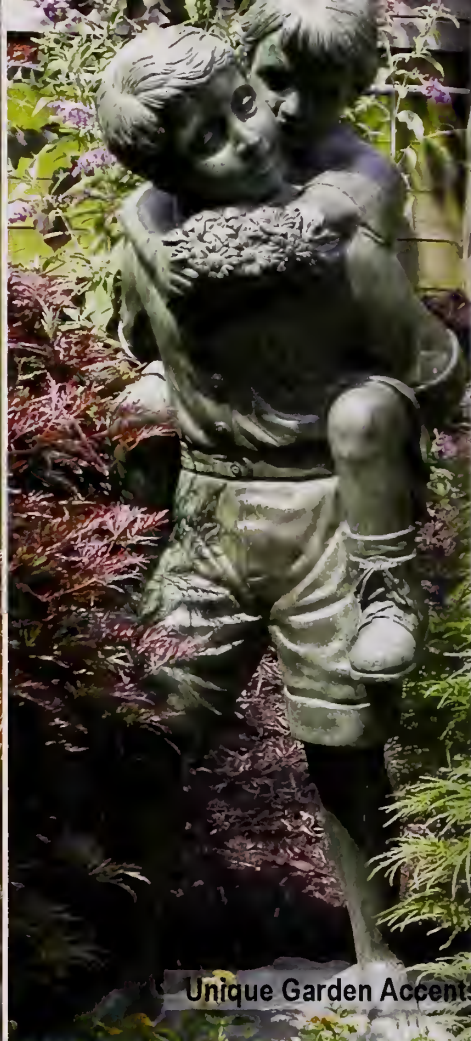


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12 Shady Characters

How do you create a woodland garden without losing half your plants to deer, rabbits, chipmunks, and squirrels? After many experiments that have misfired and, ultimately, yielded triumphant solutions, Dick and Ann Rosenberg have the answers. Here is a sampling of their favorite springtime bloomers for your shaded site.

18 Of Mules and Rhododendrons

Nestled in the hills of rural Pottstown is Dr. Fred Winter's fine collection of rhododendrons and rare specimen plants, along with garden inspirations that hail from as far away as Thailand and Japan. So, how *do* those mules fit into the picture? Marilyn Romenesko tells all.



24 A Tour of Spring

Every spring, PHS invites its members to tour inspiring gardens in different parts of the Philadelphia region. Susan Hudson offers a "teaser" for these tours—a preview of her garden, inspired in part by the circa 1737, stone Georgian house she and her husband purchased a few years ago in the French Creek area of Northern Chester County.

28 Hosta Heaven

What happens when you combine a hillside of 10,000 hostas, large shade gardens, and sunny perennial beds with a large pond, a 200-foot-long wall of mature bamboo, and other wonders? Wayne Guymon takes us on a stroll of his ever-developing landscape.



columns

34 A Bounty of Bulbs: *Bulbs for Bouquets*

By Judy Glattstein

35 Made in the Shade: *European Wood Anemones*

By Carolyn Walker

38 Backpage: 'Green Giant' *Arborvitae*—the Ultimate Screen Shrub?

GREEN scene

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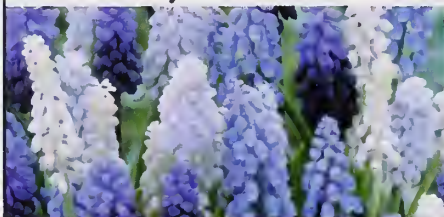
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METAMORPHOSIS

What was your garden like 10 or 15 years ago? It's fascinating to look at the way our gardening pursuits change over the years. When I started putting plants in the ground, circa 1990, it was all about big beds filled with roses and lilies. Today, my grand ambitions for a large, in-ground garden have given way to a suburban household, a lawn...and about 50 houseplants and orchids. Yes, I'm really more of a winter gardener than anything else, happily tending my many potted plants while the weather is cold and nasty outside.

What about you—how different a plantsperson are you today than a decade ago? I decided to take a stroll around the offices of PHS to find some answers.

Kathy Mills, Flower Show production director, says, "Eight years ago, my husband Tom and I had filled up the yard of our twin home in Delaware County, PA, so it was time to move. Since we are both horticulturists and plant lovers, we moved to Salem County, NJ and are currently working on filling four acres. Today, we are even more strongly committed to the power of **mulch**. We put down all we can afford each spring and early winter. Maybe that's just because it gets harder to bend over to get the weeds!"

Over in the Education Services department, program activities manager Chela Kleiber adds, "I got my dog Lila about 10 years ago, and she turned out to be a landscape architect. I let her run in my backyard garden and she created new pathways with graceful curves that are more convincing than what I could have cut away in the ivy in my back garden. Probably the most significant change in my plant taste is that I have developed a fierce devotion to **annuals** and **large-leafed tropicals**. There are many new container plants available now, and I love to play with these fresh color and textural combinations."

Nancy O'Donnell, associate director of Philadelphia Green, has been through countless gardening phases over the past decade and now counts **simplicity** among her greatest outdoor virtues: "These days, I love my unusual flowering trees and shrubs the best. I enjoy the

fragrant, fall-blooming witchhazel, and the red-flowering disanthus. I'm not as interested in encouraging finicky plants to bloom—I accept the conditions of my garden...and prune and weed ruthlessly. Looking back, I would say that each phase I went through was initially complex, but then was followed by a simpler approach I can live with."

Philadelphia Green project manager Marilyn Romenesko adds, "I have begun to use **plant repetition** more often in my home garden. I now use some of my favorite perennials, such as *Amsonia hubrechtii*, in several locations throughout the garden. This has the effect of making my garden beds seem more contiguous, and gives me the pleasure of viewing one of my favorite plants in many different settings."

Gold Medal Plant coordinator Joe Ziccardi says, "I used to plant the most flashy and floriferous members of the plant kingdom, without regard to the ramifications of my actions. Today, I try to garden smart, using mainly native, **non-invasive**, low-maintenance and long-lived plants. Healthier plants require less fertilizer and pesticides, as well as fewer dollars out of my pocket."

Finally, PHS executive vice president Blaine Bonham notes, "I have gone from being a daily gardener with several beds under cultivation to being a weekend gardener with three major areas at our shore house. I have also changed my plant "palette" to **drought-tolerant**, sun and salt-air-loving plants. One thing that hasn't changed, though, is my penchant for cramming too many plants in spaces, because I am a garden center junkie and can't resist any 'new' gems that I spy."

Indeed, who can?

Pete Brown

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Above: **Marilyn's garden.**

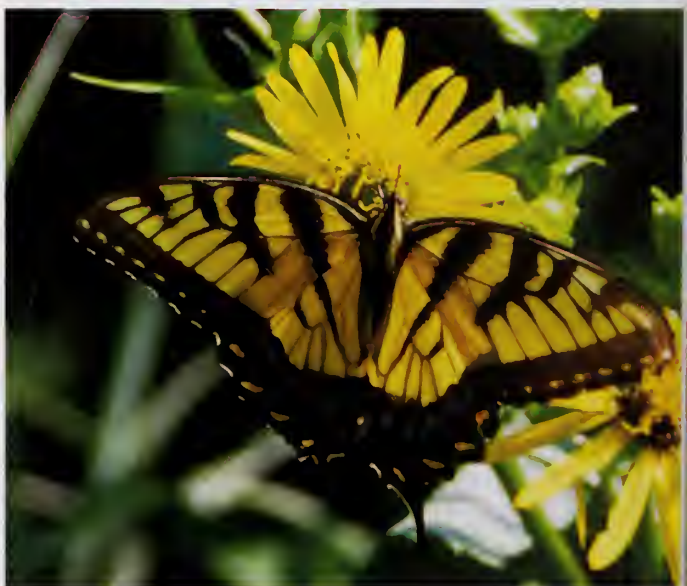
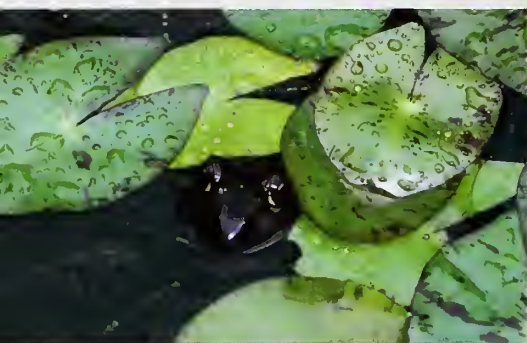
Left: **Blaine's garden.**



Attracting

By John Harrod

As winter draws to a close, my thoughts turn to the arrival of spring. I look forward to hearing the chirp of goldfinches and the buzzing of bees around crabapples. If you want your garden to be buzzing with life, the key to attracting these creatures and other wildlife is to provide four basic necessities: food, water, shelter, and places to raise young.



Wildlife to Your Garden

When we think of food, most of us think of setting out bird feeders. Many species, however, are not seed-eaters and will not visit your feeders (think of feeders as a supplement to the natural food that native plants, and the insects they attract, provide). It is best to supply as much food as possible through the nectar, pollen, fruits and seeds of native plants which have evolved side-by-side with wildlife. For example, berries of the flowering dogwood (*Cornus florida*) are high in fat, or lipid, content and ripen in August and September, just in time for migrating birds to load up before their long journey. Additionally, native plants are naturally resistant to drought and many local pests. That means they require less water and fewer chemical fertilizers and pesticides that can run off into streams and harm aquatic plants and animals.

Water is the second essential element. In fact, something as simple as a small puddle will do. Newly emerged butterflies sip water and minerals from puddles or terracotta saucers. Birds like robins and barn swallows also harvest mud for nest building. A more permanent and deeper source of water, like a pond, will attract a greater diversity of wildlife. Make sure to grow native plants like arrowhead (*Sagittaria latifolia*) in your pond so dragonfly larvae, turtles, frog tadpoles or fish have places to hide from predators.

On land, too, plant cover protects small animals from predators and weather. You can look at natural ecosystems for ideas and inspiration. The eastern forest supplies a great lesson—it contains various plant communities to create tiers of cover, since different species inhabit different levels. Try to have a mix of tall canopy trees, understory shrubs such as shadbush (*Amelanchier canadensis*), and an herbaceous layer con-

taining leaf litter and native plants like wild ginger (*Asarum canadense*). You can also create a brush pile with discarded tree branches in an out-of-the-way corner of your yard for small mammals and overwintering mourning cloak butterflies.

If you want your wild visitors to take up permanent residence in all stages of their life cycles, they will need locations for successful reproduction. Many species nest in cavities and use holes excavated by woodpeckers and other animals to raise their young. If possible, leave standing dead trees, or snags, for this purpose. Otherwise,

offer man-made cavities, like birdhouses designed for specific needs.

In all, it doesn't take much to encourage wildlife to visit your property. Just follow the tips above and you'll bring a bevy of wild friends to visit. 🌿

John Harrod works for the Delaware Nature Society, which offers its Backyard Wildlife Habitat™ program. For more information, call 302-239-2334 or visit www.delawarenaturesociety.org.



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If you love dogwoods, you may be interested in the new book, *Dogwoods*, by Paul Cappiello and Don Shadow and published by Timber Press.

Here are some quick "dogwood facts" to get you in the mood for their peerless spring bloom. Better still, new dogwood hybrids are beginning to battle the *Anthraxnose* blight that has troubled *Cornus florida* in recent times.

- The Latin name *Cornus* means "of the horn."
- The wood of *Cornus florida* was used for weaving shuttles, splitting wedges, and even golf clubs.
- *Cornus mas* was said to be used by Odysseus and his men to build the Trojan horse.
- Young stems from *Cornus sanguinea* were used as butcher's skewers.
- The inner bark of *Cornus stolonifera* was mixed with tobacco and smoked by native tribes of the Great Lakes region and central United States.
- *Cornus florida* was said to be used to break the wretched hold of Hades and allow Persephone to ascend once again, bringing spring to a bleak and barren winter landscape.
- The legend of the dogwood flower is that its wood was used to fashion the cross on which Christ was crucified. It seems the dogwood once grew as tall as an oak and other noble trees of the forest, but the shame of being used in the crucifixion caused the dogwood great distress and sadness.

Recognizing the dogwood's pain, Jesus is said to have promised to render the tree forevermore unsuited for such a purpose. From that point on, the tree was to be bent and twisted so the wood would be unsuitable for any use that required a straight length. Furthermore, the petals were to be borne in a shape of a cross, with a rusty red nail mark at the tip of each and a crown of thorns in the center of the blossom.

Of course, the fact that *Cornus florida* doesn't grow within 2,000 miles of Golgotha, the site where Christ was crucified, does make this story a bit of a stretch, but it certainly helps one to remember the characteristics just the same. 🌿

For more info on *Dogwoods*, visit www.timberpress.com.



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- Amateur photographers ages 18 and over. (Amateurs are defined as those who earn less than 1/4 of their annual income from photography.)
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Submissions

- Photographers may only enter images as 4x6-inch or 5x7-inch prints, either in color or black-and-white.
- Original images may be shot on print film, slides or digital cameras, but all submissions must be submitted as prints, as stated above (no slides or CDs accepted).
- All photographs must be previously unpublished.
- All photos must have been taken within the past three years (since August 1, 2002).
- PHS may eventually mount photo submissions on cardboard, if we choose to display them.
- If you'd like your images returned, please enclose a SASE with your submission.
- On the back of each image, please write your name, address, email and phone. *Optional:* You may also include technical information about the photograph (camera type, f-stop, speed, film type, etc.), as well as background info.
- Photos that violate or infringe upon another photographer's copyright are not eligible for entry.
- The Pennsylvania Horticultural Society is not responsible for loss or damage to any photographs submitted for the contest.

Entry Fees

- Photographers may enter 1 photo for a fee of \$15, 2-5 photos for a fee of \$25 or 6-10 photos for a fee of \$40. Fees are non-refundable.
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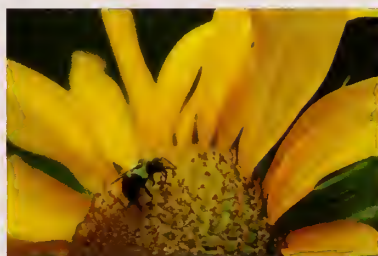
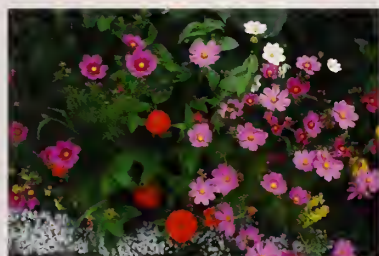
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Are you a budding garden photographer? If so, the Pennsylvania Horticultural Society (PHS) invites you to enter its *Green Scene* "Garden Photo Contest," sponsored by Ritz Camera and Fujifilm USA. Prizes include a Fuji A330 digital camera kit, film packages, single-use cameras, PHS memberships and more. Winning photos will also be published in the December 2005 issue of *Green Scene* magazine and on the PHS website, www.pennsylvaniahorticulturalsociety.org.

The contest's judges are looking for superb images that capture the beauty of gardening and create a sense of community through horticulture. Specifically, plant portraits and close-ups, garden views, and people in the garden are all ideal subject choices.

Photos can be shot in any format, but must be submitted as 4x6 or 5x7-inch print(s). No digital submissions will be accepted. (See Official Contest Rules for a complete list of submission requirements.) **The deadline for entries is August 1, 2005.**



ENTRY FORM (please fill out completely)

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City: _____ State: _____ ZIP: _____

Phone: _____ Email: _____

ENTRY FEES

Amount (check one):

1 photo (\$15) ☐ 2-5 photos (\$25) ☐ 6-10 photos (\$40) ☐

Payment Option: Check ☐ (payable to PHS) Credit Card ☐ Credit card type: Visa ☐ Mastercard ☐ Amex ☐ Discover ☐

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Please mail your entries to: GREEN SCENE PHOTO CONTEST, The Pennsylvania Horticultural Society, 100 N. 20th Street, Philadelphia, PA 19103-1495
The contest is open to photographers 18 years and older. To be eligible, all mailed-in entries must be postmarked on or before August 1, 2005.

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By sending this photograph(s) to the Pennsylvania Horticultural Society's Green Scene Garden Photo Contest, I warrant that I am the sole author of this photo(s). I grant the Pennsylvania Horticultural Society the right to publish this photo in its publications and electronic newsletters, on its website, and in collateral publications, including, but not limited to promotional materials. I understand that beyond granting PHS these rights, I retain all other rights to this photograph.

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Story by Ann Rosenberg



INTO THE WOODS



For more than 20 years, my husband Dick and I have shared our suburban woodland garden with deer, rabbits, squirrels, and chipmunks, and it has taken that long to find plants that please us all, human and non-human alike. Along the way, we've planted many species that have turned out to be impossible to grow because of the hungry animals, and some that may survive one year only to be eaten the next.

As protection, we cover some plants with cages or wire, but through trial and error, I have found a number of plants that not only survive but thrive in our woodland with no such extra security. Though I can't give you a guarantee, the following plants have survived in our garden, despite a veritable herd of deer and endless multitudes of squirrels and chipmunks.



Photos by Dick Rosenberg and Pete Prown

Helleborus foetidus (right) and *H. hybridus* not only grow well, but drop seeds freely. It is important to start with good plants or a good seed source, and then cull those seedlings that are not up to your standards. Hellebores are supposedly toxic to deer, and our deer avoid them. I've only had two hellebores eaten (the very night they were planted) and both were *H. argutifolius* 'Janet Starnes', a variegated hellebore.

HELLEBORES



PRIMULAS

Hardy primulas thrive, and the critters do not seem interested in them. *Primula japonica* likes a moist environment, but it does not need to be as constantly moist as some people suppose; in fact, mine survive with only occasional watering. Besides *Primula japonica*, *P. veris*, *P. elatior*, *P. vulgaris* 'Hose in Hose', *P. sieboldii*, *P. kisoana* (left), and *P. jesoana*, have all done well. Some primulas re-seed in the woodland, while others need to be divided.



ARISAEMAS

Arisaemas don't seem to be a choice morsel for any of the animals. *Arisaema triphyllum*, the native specimen, has done well for us, as has *A. ringens*, and *A. candidissimum*. *Arisaema sikokianum* is lovely, but not always reliably hardy. The same goes for *A. candidissimum*, but by planting the tubers almost a foot deep and covering them with Christmas-tree boughs in the winter, we have helped improve their chances.

Phlox divaricata (below) and *Phlox stolonifera* have no apparent enemies and are easy to propagate. Many years ago, I bought three big plants of *Phlox divaricata* at the Philadelphia Flower Show and immediately made 15 cuttings, all of which grew into sizeable plants. They grow in an area with primulas, polemonium, and assorted corydalis. The pinks, blues, purples, and pale yellow present a lovely springtime palette.

PHLOX



ANEMONELLA

Anemonella thalictroides (above) also re-seeds easily, which is a good thing, because this tiny spring plant is so lovely that I cannot imagine having too much.





FOXGLOVES

Foxglove is a favorite of mine. Luckily, it is toxic to deer and the deer know enough to avoid it. We grow *Digitalis purpurea*, *D. lutea*, and *D. grandiflora* (left). The tall spikes of *D. purpurea* are breathtakingly beautiful when grown in masses, which is easy to do because it re-seeds itself but is easy to remove if not wanted.

Woodland poppies (*Stylophorum diphyllum*), below right, and Virginia bluebells (*Mertensia virginica*), below left, both natives, add color to the woodland each spring with their yellow and blue flowers. They disappear after blooming but reliably reappear the following year.

BLUEBELLS & POPPIES





VIOLETS

Violets (above) are unpopular with those who like a weed-free lawn, but in the woodland they are delightful. We have permanent plantings of violets in various tones of pink, purple, blue, yellow, white, as well as two-toned. Not all violets can fend off the rabbits and deer—indeed, I have planted some that disappeared overnight. As much as I love *Viola odorata*, some of my four-legged garden visitors seems to love it even more.

The shrubs *Sarcococca hookeriana*, *Mahonia bealei* (right), *Skimmia japonica*, *Daphne odora*, and *Daphne pontica* have nice green foliage throughout the year. The *Sarcococca* spreads nicely and has sweet smelling flowers in the very early spring. While not reliably hardy, the *Daphne odora* has beautiful pink and white blossoms that make it worth growing, and *Daphne mezereum* does well in the woodland but loses its leaves in the winter.

BULBS

Bulbs add a special delight to a woodland garden, not only for my family, but also for the squirrels and chipmunks. Many bulbs can hold their own against the munching crowd, including daffodils (*Narcissus* sp.), snowflakes (*Leucojum* sp.), snowdrops (*Galanthus* sp.), below, and winter aconite (*Eranthus* sp.). The latter two will re-seed themselves, and narcissus and leucojum can be easily separated.



CORYDALIS

Corydalis cheilanthifolia (white), *C. solida* (pink or rose) (above), and *C. ochroleuca* (yellow) all thrive, seed around, and add a light touch to the woodland with their lacy foliage.



My husband and I grow other bulbs and plants in our woodland, but the ones I've listed here have proved themselves the most reliable. While losing plants now and then comes with the territory, it has been encouraging finding beautiful, resilient plants that thrive as part of a colorful, delightful, and satisfying year-round woodland garden. 🍄



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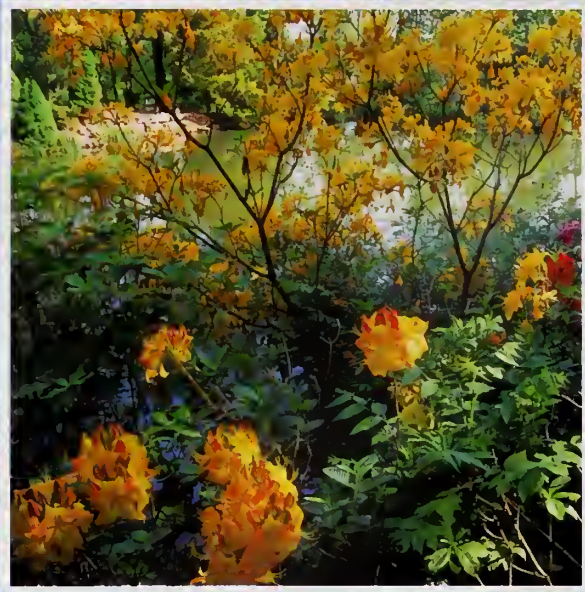
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A Home to

Rhodendrons are Just the Tip of the Iceberg in Fred Winter's Garden

Story by Marilyn Romenesko
Photography by John Gannon

While shopping for a live Christmas tree in rural Pottstown, Dr. Fred Winter and his wife Barbara found more than they bargained for...much more. Indeed, instead of a lone evergreen to hang ornaments on, they bought an entire *tree* farm. On the 16-acre property they call the Schuylkill Navigation Company Farm is a lovely home with a grand garden, which includes a large collection of rhododendrons, rare specimen plants, handsome hardscaping and delightful water features. And yes, there are still a few Christmas trees remaining.

Dr. Winter, who practiced radiology at Hahnemann Hospital in Philadelphia and later in Pottstown for many years, is now a gardener extraordinaire. But like all gardeners, he has had his share of challenges. It took a mile of 10-foot-high metal fencing to put a stop to the deer browsing that destroyed many of his plantings, including his prized rhododendrons. To look at the garden today you would never know that the deer had eaten so much of the

Roam

On

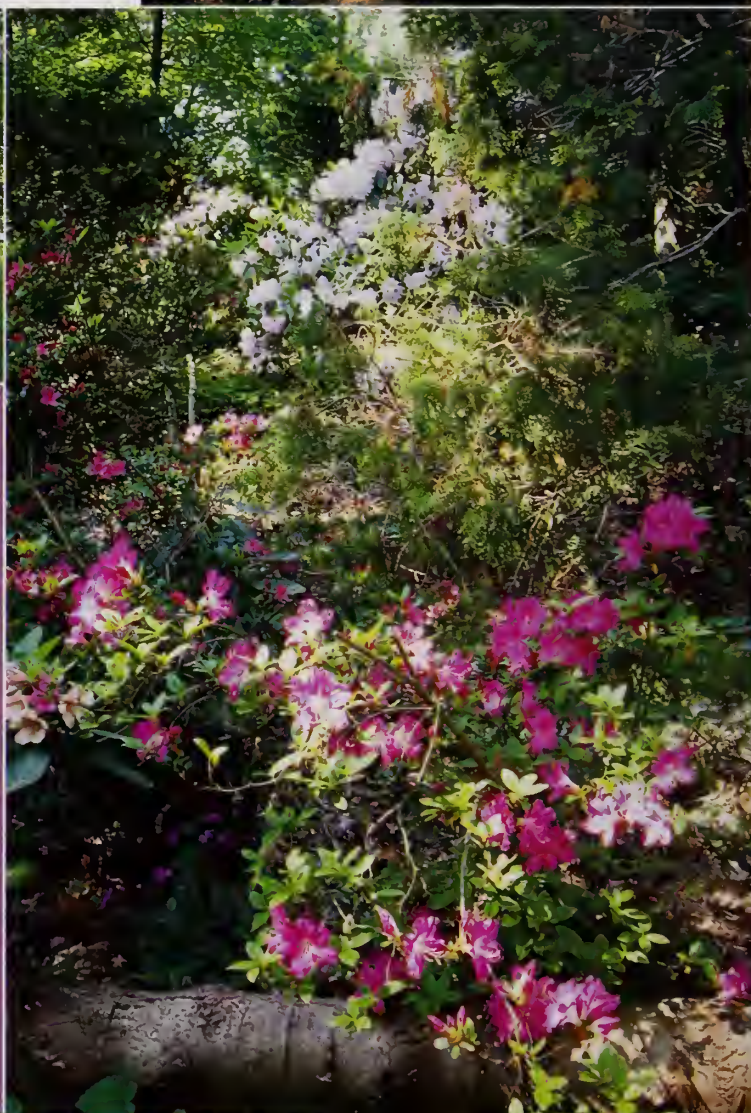
Right: Visitors
enjoying a tour



Right: A sculpture from
Thailand



Left: Dr. Winter



Rhododendron Culture

- High shade, filtered light (such as through pine branches).
- Avoid planting near shallow-rooted trees.
- Acid soil with a pH of 4.5 to 6.
- Organic matter such as leaf mold or 1/4-inch milled-pine bark, either added to the soil or used as a mulch when decomposed.
- Supplemental watering during dry periods.

A Home to Roam On

low growth from the trees and shrubs.

The starting point for a tour of this garden is a paved walk that leads to a dwarf conifer collection, where the dwarf umbrella pine (*Sciadopitys verticillata*) and golden oriental spruce (*Picea orientalis* 'Aurea') take your breath away. You'll also find a tastefully situated Bertoia sculpture that doubles as a dinner bell, whose ring is both enticing and resonant. A mixed border containing several colorful rhododendrons lines the opposite side of the walkway.

Proceeding through a stone archway, you see a reddish stone wall extending several hundred feet to a huge wooden barn. Dr. Winter explains that the area adjacent to the wall was once the corral and stalls for 400 mules that pulled barges along the old Girard Canal, located at the bottom of a gentle hill now visible from the walkway. The mules were fed from the same barn that stands on the property today, almost 200 years later.

The Schuylkill Navigation Company, from which the garden's name derives, originally owned these animals. Entrepreneur Steven Girard and his mules, through their work pulling barges on the canal, contributed to the prosperity of the region. The mules also made a more direct contribution to the fertility of the property—the path taken to the canal each day by the mules now produces some of the most vigorous rhododendrons on the entire site.

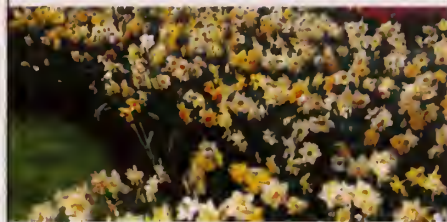
Further along the paved walk is the 'Spirit House', a Thai-inspired garden house complete with seating, tables, and food preparation areas. Dr. Winter and his wife volunteered at a hospital in Chiang Mai, Thailand for several years. While there, they took an interest in Thai culture and acquired many intricate woodcarvings that now adorn the garden house. The house offers peaceful views of a pond below and the farm fields beyond the garden.

Below the 'Spirit House', on the way to the pond, is a replica of a Japanese Garden from Kyoto called Hojo Konji-in, which includes a grouping of rocks that look like a giant turtle. Dr. Winter explains that this sculpture is a symbol of long life and good fortune. However, it was the tall variegated pieris (*Pieris japonica* 'Variegata') situated above the rocks that first caught my eye. The pieris, along with mature shade trees, rhododendrons and a majestic 20-foot-tall umbrella pine, combined to make the Kyoto Garden a visual feast.

As you continue down the hill, you come across an arched bridge which takes you across a stream of falling water, which empties into a large pond. The pond sits on one side of the path and a low, curved stone wall abuts the other side. The wall was designed and built by the Winters' sons as a Christmas gift to their father. Above this is a large sweep of rhododendrons, while bog plants and Japanese iris (*Iris ensata*) grow closer to the water. Several koi make their home in the pond, albeit not without risk, as great blue herons occasionally visit the pond to look for a meal. As a backdrop, one can see mature spruce and pine trees, the remnants of the Christmas tree farm that brought the Winters to this site 34 years ago (their property is now included in the Archives of American Gardens at the Smithsonian).

Dr. Winter explains that all his garden areas were developed as planting sites for the many rhododendrons he propagated from seed

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A Home to Roam On

Above: 'Herbert's Royal Flush', a deciduous azalea, with white *Mazus* growing on the path.

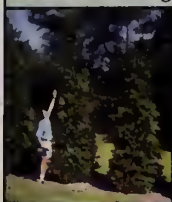
and cuttings over the past 25 years. He has also created some of his own hybrids, several of which have been registered with the Royal Horticultural Society, including 'Fred's Barbara', 'Breakfast' and 'Blessing'. An officer of the American Rhododendron Society, he often exchanges plants with fellow members.

Through considerable time and effort, the Winters have transformed their property from "a jungle with grape vines that had stems as wide as your wrist" to an exquisite collection of gardens. But they also acknowledge the role of good fortune. The legacy of the mules and the humus-laden soil they left behind, the high shade of mature trees, and the drainage of gentle hillsides are all perfect for the cultivation of rhododendrons.

Dr. Winter's prescription for success with rhododendrons includes lots of humus and well-rotted woodchips, the shade of trees whose canopies are well above the shrubs, good drainage and plenty of soil moisture. Most important, though, is a tall, sturdy deer fence—and maybe a mule or two. 🐎

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Come See the Beauty



This May and June, PHS members will once again have the opportunity to tour spectacular properties throughout the region during our annual Spring Garden Tours. Upcoming tours will occur in Chester County's French Creek area; the lower Main Line; and around Trenton, New Jersey. In the following piece, gardener Susan Hudson talks about the garden she and her husband have lovingly restored and will now open to PHS tour visitors this May. Come join the fun!

In April of 1998, my husband and I bought a National Register property called Penn Wick in the French Creek area of northern Chester County. A stone Georgian built in 1737, the house is almost intact except for a modern kitchen and bathrooms. The people who lived there in the past respected the house's place in history and took care not to spoil the structure.

Not so with the property. Originally a 200-acre Penn Grant, the site had no gardens prior to our purchase, only old black walnut trees and plenty of boxwood around the house. But out-buildings on the property offered inspiration for plantings in and around them. Prior to our move, I had divided my perennial garden and heeled in the plants in a friend's garden in Maryland, thinking they would winter-over better in that southern location.

By the fall of 1998, we had enlisted the help of Jack Blandy of Stoney Bank Nurseries to take care of the first year's planting. Our neighbor, Estelle Cremer, who owns a wholesale nursery, supplied large Himalayan pines from her property, as well as blue spruce and other large trees. We hoped the large trees would buffer the road noise, so we got some mature trees from Estelle, figuring that small, young trees would be dwarfed against such a large stone structure.

Preview a Destination on the PHS Spring Garden Tours

Story by Susan Hudson



Photos by John Gannon

Right: A basket filled with purple persian shield and a deep pink pelargonium.



Using historic houses as our guide, as well as plants indigenous to the area, we set about building the gardens a year at a time. Little did we know Mother Nature had other plans. During our first three years, the Philadelphia area was hit with a severe drought. Trees and shrubs needed lots of water, and at one point, we were spending six to eight hours a day just trying to keep things alive. Then came the floods of Hurricane Hugo. Plants and trees were stressed, all blooming at the wrong times. Severe winters took their toll, too. Our goal of a horticultural legacy for the next generation was being severely tested.

Like all gardeners, however, we did our best to roll with the punches and today we have a number of flourishing gardens around the house. The smokehouse or "piggery," as we affectionately call it, has a garden with an armillary (a decorative celestial sphere) as its focal point. There, you can also find wisteria, alliums and lamb's ears and a peek at a *Clematis* 'Hagley'. The perennials that spent that first winter in Maryland have filled in nicely. The old foundation of a chicken coop houses all types of gallica and heirloom roses. (The gallicas, in particular, do well in the French Creek area and survive the cold winters.)

Michael cleared away growth from the springhouse and built a creek bed to channel the water into a nearby pond. The growing conditions around it are tricky, including shade, hot sun, and very wet feet. It is fun to watch the birds pick the seeds from the forget-me-nots and splash and bathe in the creek. The *Amelanchier lamarekii*, with their white flowers, seem very happy in the spring. In winter, the stiff branches of eastern redbud trees chatter with the movement of the wind.

There is an orchard of old apple trees where we are



trying our own "March Bank," like that at Winterthur. We planted bulbs in and around the orchard to naturalize the area and have started a grove of *viburnum* and other flowering shrubs. The aim is to tie the colors of the trees in the front of the property to the back plantings. The wood's edge remains a challenge, especially trying to find the right shrubs that can take a lot of strong sun but not mind wet feet. In this area,

Upcoming PHS Spring Garden Tours

Come see this and other gardens on the PHS Garden Tour of the **French Creek** area of Northern Chester County on Sunday, May 22 from 12 noon to 5 pm. Other upcoming tours include the **Lower Main Line** area north of Philadelphia on May 8, and **Trenton, New Jersey** on June 12. Don't miss the fun!

Look for details on these special "Members-only" events in PHS News and on our website, or call 215-988-8869.



Aesculus parviflora, *Vitex* sp. and *Callicarpa* sp. are but a few shrubs in the experimental stages.

All told, we are no different from other gardeners who have a passion for beauty, a love of the land, and who revel in that wonderful feeling at the end of the day of having “dug in the dirt” and accomplished so much. Good or bad, success or failure, we continue to experiment and love watching things grow. Our garden is truly a work in progress. 🌱

Above: A vista of the lawn and historic house.



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Paradise Found

A Trek Around
WynEden

Story by Wayne Guymon





AS

well it should be, finding paradise was not easy. I first visited the Philadelphia area in April of 1996 on a temporary business assignment. At the time I was in the process of sinking roots down into the California soil outside Los Angeles, where I was cultivating a wind-swept desert hilltop. The palette was pretty much cacti and euphorbia. But by January, temporary became permanent. Reluctantly, my wife Doris agreed to leave the perpetual California sunshine and move with me. Thus began our search for a new place to garden (my perspective) and a place to live and entertain (her perspective). My requirements were fairly straightforward: I wanted the opposite of our California home—a property with at least two acres of natural woodland and a pond. A livable house was optional in my mind.

**Tour this garden
on June 8. For more
information, call
215-988-1625, or
visit the PHS website
and click on
“Calendar.”**



Top: Bench by bed containing *Rudbeckia Fulgida* 'Goldstrom', *Miscanthus* 'Morning Light', and *Eupatorium Fistulosum* 'Galaxy'.

Above: *Hemerocallis* 'Strutters Ball'.

Six months and at least as many realtors later, Doris finally struck gold. The house was a compromise from her perspective and oddly in retrospect, so was the garden from mine. A few weeks before, I had fallen in love with a wonderful 10-acre property with a wide stream, which was said to flood the house only occasionally. This new property also had a stream, but it looked more like a weed-clogged irrigation ditch than a babbling brook, and the woods on the north hill were overgrown with vines and brambles. But the place did have two ponds and plenty of potential, so we made an offer.

The first year, with great reluctance, I decided to follow the advice of a number of gardening experts and allow the area to develop on its own so as not to accidentally dig up valuable plantings. My resolve lasted almost into June. By then it was clear that the previous owner's primary interest was groundcovers. The prior owner had very effectively planted hundreds, if not thousands, of the plastic-like pachysandra plant on the

steepest and shadiest parts of the grounds around the house. Perhaps not too surprisingly, I have come to respect the sagacity of this move. The large, dark green sweeps of color work well in the landscape all year long. More importantly, the original owner had also planted some ten thousand individual hostas in wide ribbons of blue, gold and green across the hillside below the house. This was a bold stroke. Otherwise, except for a few hundred daylilies hidden in the weeds at the edge of the pond, the grounds were essentially barren of perennials and understory shrubs.

The first summer I cleaned up the daylily bed, carved out a few small beds for some perennials, and slowly began to fall in love with my new site. The lot is six and a half acres set between two hills covered with mature ash, tulip poplars, and beech. The key design elements were dictated by the site: 1) sweeps of big, bold plants to make an impact in such a large space; 2) with 10,000 hostas already, I was going to need still more hostas to tie the garden together; 3) with no tap water available in the main garden areas, putting plants where they would thrive without watering would

This new property
also had a stream,
but it looked more like
a weed-clogged
irrigation ditch than a
babbling brook.



Right: *Hosta* 'Allan P. McConnell'.

Far right: Trees leading up to the house.





be essential; 4) finally, and most importantly from a design perspective, I felt a strong need to respect the tranquil, secluded nature of the place.

Some people refer to their gardening addiction as a hobby; I refer to mine as a passion—partly because there is a great deal of love involved and partly to avoid

acknowledging the obsessive/compulsive aspect. From the small beds carved out of what resembled a parcel of wilderness a few years ago, there are now more than 2,500 feet of borders on beds chock full of almost as many different types of plants.

The garden—which I've since dubbed WynEden—consists of three distinct areas each with its own style: the southern hillside with the house on it contains the 10,000 hostas previously mentioned. These are bordered on each side by large shade gardens containing hardy woodland orchids, wood

anemones (*A. nemorosa*), large patches of spring-blooming phlox (*P. divaricata*), trilliums, hellebores, toad lilies, dozens of different ferns and numerous cultivars of epimediums, asarums, arisemeas, hepaticas, and of course, more hosta (over 250 different cultivars at last

count). While I think of myself as a garden designer first, the horti-holic collector in me is not far behind.

The middle third of the garden is for sun lovers and contains the main pond and a smaller, feeder pond. Here there are willows, swamp cypresses, the obligatory weeping cherry tree, hundreds of water lilies in red, pink and white and an extensive sweep of lotus. This pond is

home to some very large snapping turtles and is a favorite feeding spot for blue herons, kingfishers, ducks and a small bat family. A smaller second pond, backed by a 200-foot-long wall of mature bamboo, features a Japanese-style zigzag bridge and stone lanterns. Six wooden benches are strategically placed around the one-acre pond to provide resting points and highlight my favorite vistas.

Most of the sunny perennial beds are located between the two ponds. While the other sections of the garden are focused mainly on foliage, here there are always lots of blooms. Early spring starts with the emergence of thousands of daffodils followed by the pale purple glow of *Crocus tomasinianus* and long ribbons of *scilla*, *chionodoxa* and muscari. July burns bright with the deep reds, oranges and golds offered by large sweeps of daylilies and black-eyed Susans (*Rudbeckia fulgida* × *Goldstrum*).

By the end of summer, hefty portions of each bed tower six feet high with huge masses of Joe Pye weed (*Eupatorium fistulosum*). Their understated, dusty mauve colors are set off by the tall, bright yellow and gold of sneezeweeds (*Helenium autumnale*), tall sunflowers (*Helianthus* 'Lemon Queen' and *H.* 'First Light') and 6-to-8-foot-high rudbeckias (*R. maxima* and *R. nitida*). Finally with fall, the gardening season ends almost as it began, with hundreds of pale lavender autumn crocus (*C. speciosus*) in bloom.

The final third of the property, the northern hillside, is a highly edited woodland. I think of it as the white-flower hill. In early spring, thousands of small white bloodroot flowers (*Sanguinaria canadensis*) dapple the forest floor, followed shortly thereafter by the blooms of the native dogwoods (*Cornus florida*). This provides a dramatic backdrop for the ponds and perennial beds as well as connects the garden to the hardwood groves that

Some people
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Above: 'September Sun', 'Sieboldiana elegans' and 'Regal Splendor'. Opposite page: Elephant Ears, *Eupatorium* and *Rudbeckia*.

extend beyond it at either end. This entire area is bordered by the small creek I once mistook for a ditch. Now that the drought is over and, thanks to the addition of a few small dams, it is one of the more exciting features in the garden—not quite a rushing trout stream, but definitely a babbling brook.

At present, I am about halfway through a 10-year plan. The garden does require a lot of time and effort, but it provides infinitely more pleasure than pain despite my occasional grumbings to the contrary. In the end, spending over nine months looking for paradise seems to have been well worth the time, and even my wife loves WynEden, despite the lack of a luxuriant California climate.

I'm also sure that the 10 years it will take to perfect it will no doubt seem equally worthwhile once accomplished—although I suspect Paradise, like life, is infinitely perfectible. 🌿

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Judy Glattstein is an enthusiastic gardener, author, and lecturer who appreciates bulbs as "plants in a package." You can visit her website at www.bellewoodgardens.com.

A BOUNTY of BULBS

by Judy Glattstein

Bulbs for Bouquets

Flowers add color and life to a room. Fresh is best, and there's nothing fresher than flowers from your own garden. A green thumb isn't even necessary—bulbs are flowers in a package. What could be more delightful than a nosegay of tulips, daffodils, or hyacinths to welcome spring in a personal way? Cutting their flowers is actually good for bulbs; this will send all the nutrients down to the bulb rather than divert some to seed production.

Not all bulbs have flowers suitable for cutting. For example, crocuses fall apart when picked, so are better enjoyed outdoors. And crown imperial (*Fritillaria imperialis*) has such a powerful, skunk-like odor that it is also better left out-

doors. Snowdrops, however, can be charming as a simple tussie-mussie. I like to follow advice from the British garden essayist, Beverly Nichols, and set a little vase of them on a mirror to reflect the snowdrops' dangling flowers and double my pleasure. Set on the windowsill near my computer, I can enjoy these earliest flowers even when those outdoors are still covered with snow. Tulips may be the foundation of the Dutch bulb industry, but in 2004, top garden writers picked the dainty grape hyacinth (*Muscari armeniacum*)—which is perfect for nosegay—as their favorite. By the time Guinea hen flowers (*Fritillaria meleagris*) come into bloom there are other flowers to mix and match with them, such as woodland phlox, *Phlox divaricata*, and little violas. I adore their shades of lilac, lavender, and purple in a diminutive arrangement.

It is the more substantial flowers that are usually considered for bouquets. Hyacinths make a lovely, and fragrant, cut flower, but they need a little assistance if they're to hold up. One florist's technique is to run a thin wire up their hollow stem, coming out near the top flower and formed into a little hook to hold the wire in place. Of course, daffodils are quite popular, and yellow trumpet daffodils are generally the most widely available. In my garden, I grow white ones, little ones, early and late bloomers, and a wide range from *cyclamineus* and *poeticus* cultivars. It's much more pleasing to use the same diversity in bouquets

than be forced to stay with a "one color only" option. Daffodils should be cut when their buds are showing color but are not yet fully open. Remember that freshly cut daffodils ooze a substance that causes other flowers (tulips especially) to prematurely fall apart, so it's best to arrange daffodils on their own. Or, condition the daffodils in a separate container for a day or so before combining them with tulips.

The wide variations of flower shape and color make tulips popular around the world. Top flower arranger Gary Loen of Uden, in the Netherlands says, "When you put a bunch of tulips in a vase, something starts to happen, the bouquet changes every day." That's because their stems keep growing, even in the vase. Japanese arrangers prefer the lily-flowered 'Ballerina', with its exquisite orange petals drawn to a point and arching backward. *Tulipa* 'Angelique' is a German favorite, a romantic, pale-pink double tulip, its ruffled petals are shaded even lighter at the edge. In Italy, it's 'Maureen', with cool and stately marble white flowers, that's hot. The tulip 'Queen of Night' with velvety looking deep maroon flowers tops the autumn 2004 UK popularity list. And last fall, 500 'Spring Green' tulips were planted in New York's Garden of Remembrance, near the site of the World Trade Center. Elegant green and white flowers have a cool, fresh look, both in the garden and in bouquets. My choice for cutting happens to be any tulip the deer have not dined on.

It doesn't take much. Bring a few flowers indoors for enjoyment when perforce you cannot remain in the garden. 🌱

Judy Glattstein's newest book, *Bulbs for Garden Habitats*, is available from Timber Press in May, 2005. Her eighth book, it is the third about bulbs.

Photo by Alan & Linda Detrick



Below: Tulip 'Daydream', *Helleborus foetidus*, dogwood willow branches spring arrangement.

MADE in the SHADE

by Carolyn Walker

Carolyn Walker owns Carolyn's Shade Gardens in Bryn Mawr, PA, where she maintains several acres of shady display areas. She can be reached at carolynsshadegardens@verizon.net or 610-525-4664



European Wood Anemones

In 1995, a gardening friend gave me several cultivars of a plant unknown to me, *Anemone nemorosa* or European wood anemone, telling me they would thrive in my difficult woodland garden. Ten years later, those original plants have grown to patches measuring several square feet, and I have increased my collection to 14 cultivars. Today, I wonder how a plant so easy to grow and satisfyingly beautiful could be found in so few local gardens.

Anemone nemorosa is native to Europe and east Asia, where it grows in deciduous woodlands, often completely carpeting the floor of ancient forests. The leaves and flowers arise from creeping rhizomes, which look like thin brown sticks and grow parallel to the surface of the soil. The rhizomes multiply to form thick, tangled mats of woody roots clearly visible when the thin layer of leaf litter is removed. In March, the spreading colonies send up separate stalks of leaves and flower buds, eventually reaching a height of about 6 inches. The flowers open in April and bloom for about four weeks. By July, the plants are dormant, and the patches have disappeared completely like other spring ephemerals found in our native woods.

The wild European wood anemone flower is single with six petal-like sepals that are white with a pink blush on the back, but it is the many cultivars, described below, that make the plant so enticing. The three-part leaves are also attractive: their deeply cut and toothed margins provide the flowers with a lacy backdrop. Although the flowers are only 1 to 2 inches wide, they are so numerous that they make an eye-catching show. For this reason, I allow my wood anemones to spread into sizable colonies. They are also an excellent groundcover around perennials or

shrubs or in a succession planting, followed in May by hosta and ferns. Even though the leaves disappear, the woody rhizomes do not deter weeds.

Anemone nemorosa is available as a dried rhizome from bulb companies in fall or, less frequently, in spring as a growing plant. Both methods have their advantages. Actively growing plants establish faster and form colonies quickly. A much greater variety of cultivars is also available in the spring, as the bulb companies focus on a few tried-and-true types. However, dried rhizomes are less expensive and much easier to find. If you purchase the rhizomes, plant them in deciduous shade or even under evergreens about 1 inch deep and parallel to the soil surface, covering them with a couple of inches of ground leaves. They do not need any special treatment, as they enjoy our moist winters and dry summers. They are not bothered by pests or diseases.

Europeans have appreciated *Anemone nemorosa* as a superior garden plant for centuries and have selected many beautiful cultivars. A check of the Royal Horticultural Society Plant Finder (www.rhs.org.uk/rhsplantfinder) reveals 58 choices, six of which have received an RHS Award of Garden Merit. By comparison, American offerings are sparse. Nevertheless, you will be able to find some lovely cultivars in both single and double white, lavender blue, pink, and even green. The widely available 'Robinsoniana' has large blue flowers with prominent yellow centers ('Allenii' is very similar). 'Alba Plena', with a single row of pure white sepals topped with a white pompon, is quite pretty ('Vestal' looks identical but is not quite as vigorous). 'Bracteata' is a frilly, fully double form with the white sepal color spilling out onto the green bracts,



which form a ruffle around the flower. It is the best spreader in my woodland garden and my favorite. Finally, choose *Anemone ranunculoides*, which is closely allied to *A. nemorosa*, for its numerous yellow flowers. Watch out, you'll start with one and pretty soon you'll want them all. 🌱

SOURCES

Brent and Becky's Bulbs

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www.brentandbeckysbulbs.com

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Above:

Anemone nemorosa
'Bracteata'

Below:

Anemone nemorosa
'Robinsoniana'

Photos by Carolyn Walker



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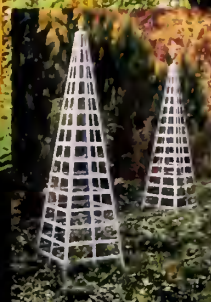
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MEET *THUJA* 'GREEN GIANT'

By Betsie Blodgett

If you need an evergreen screening plant that deer disdain and you don't mind sharing your backyard with the aptly named 'Green Giant', look no further than this 1998 PHS Gold Medal Plant Award winner.

Thuja 'Green Giant' (*T. standishii* x *plicata*) lives up to its name, growing at a rapid 2 to 3 feet per year, up to 60 feet tall with a 12-to-20-foot spread. Despite its unquestionable need for leg room, 'Green Giant' is easy-to-please when it comes to growing conditions. It's for this reason that this tree is fast becoming the choice plant for screening out unsightly views, busy streets, or those insufferable neighbors next door. 'Green Giant'

is also a frequent replacement for eastern hemlocks, which are in decline in the Mid-Atlantic, and American arborvitae, one of the white-tailed deer's favorite snack plants.

"This tree grows in almost any soil," says Chuck Feld, owner of Birmingham Gardens in West Chester, PA. "It's deer resistant, and there are no disease problems." Feld, who propagates a couple thousand cuttings of 'Green Giant' each year to sell wholesale to nurseries, says the pyramidal evergreen is a great substitute for Leyland cypress (x *Cupocyparis leylandii*) and American arborvitae (*Thuja occidentalis*).

The original 'Green Giant' was

received as a gift in 1967 and planted at the United States National Arboretum in Washington, D.C., where it now stands about 50 feet tall. Plant experts believe it is a hybrid of the native western arborvitae, a very hardy, long-lived tree. With a USDA hardiness in Zones 5 to 7, 'Green Giant' is ideally suited for the Delaware Valley.

The Botany Shop Garden Center, based in Joplin, Missouri, features a 'Green Giant' gallery on its website and touts the tree's growing adaptability and deer resistance. And Joe Ziccardi, PHS's Gold Medal Plant coordinator, says 'Green Giant' does not need pruning, although it can be clipped if you want a more formal hedge. "It's most useful where you need a large, evergreen screen. It's big, so it needs room to grow—it's perfect for places like large yards, parks and estates," he says.

Ziccardi cites the tree's color throughout the year, too: "The dark green holds well through the winter, unlike some of the other arborvitae that get a little rusty looking." And, unlike the Leyland cypress, 'Green Giant' has a central leader, making it less likely to split or pull apart after snow and ice storms.

Tough, fast-growing and attractive are just three reasons why this woody plant is one of the hottest screen trees around. 🌿

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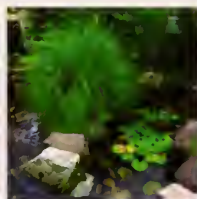
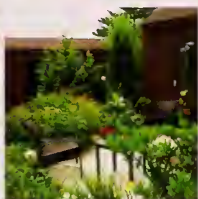
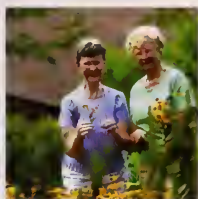
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page 24



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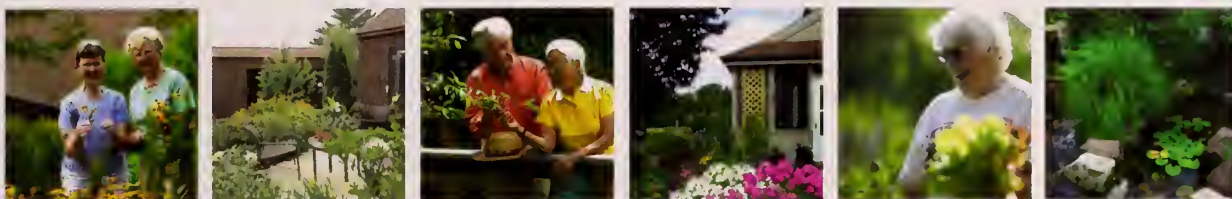
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12 Bulbs: Southern-Style

Searching for the best of spring and summer-blooming bulbs, John Gannon takes us on a tour of Brent & Becky's Bulbs in Gloucester, Virginia. Brent and Becky Heath run a business that combines a wealth of knowledge on the subject with a dash of Southern hospitality.

18 Hi Ho, Silver!

Well, we're not talking about *that* Silver, but the bounty of silver plants that make for amazing potted arrangements. Jo Ann Gardner shows us the various hues of sunny and shady silvers for your containers.



Main cover photo by Pete Prown

24 Playing Copse and Arbors

From jaw-dropping sculptures to pedestals for artful objects to climbing posts for vines, there are infinite ways to re-imagine trees. Ilene Sternberg tells all.

30 The Life Aquatic

If you're a fan of water gardening and wonder where some of your plants might have come from, look no further than Aquascapes Unlimited. Though it may appear to be just a quiet, little wholesale nursery, its output of watery wonders is mighty indeed. Jane Carroll was lucky enough to get the grand tour.



columns

34 A Bounty of Bulbs: *Of Cannas and Caladiums*

By Judy Glattstein

35 Made in the Shade: *Smothering Weeds*

By Carolyn Walker

38 Backpage: *A Visit to the Cohocksink Community Garden*

The Pennsylvania Horticultural Society motivates people to improve the quality of life and create a sense of community through horticulture.

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Reblooming Iris

*Glorious Flowers
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A small but growing number of Bearded Iris bloom gloriously in June, then flower again in late summer and fall. Our sampler spans the rainbow of hues offered in this delightful group. One each of 6 Tall Bearded Iris, clockwise from upper left: 'Rosalie Figge', fragrant 'Immortality', 'Bountiful Harvest', 'Mother Earth', 'Jennifer Rebecca', and fragrant 'Sugar Blues'. Bareroot, labeled plants delivered for fall planting.

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Every other month, a shiny, new issue of *Green Scene* appears in your mailbox and will find its way into your eager hands. But who creates it and how does it get there? I thought I'd take a brief respite from our usual horticultural gab and talk about how a gardening mag gets put together. It's actually lots of fun.

Green Scene all starts on a single Microsoft Word file that's been on my Mac for years and is simply titled "Future Story Ideas." Without it, I'd be absolutely lost. As its title implies, that's where I store all the good ideas I hear from colleagues and members and eventually begin to "program" them into rough sequences for upcoming issues.

Next up, I start contacting writers and photographers to create the articles. Occasionally, they might call me and pitch me a story, or I might hear about a great garden and dispatch a photographer to shoot it long before its intended publication date. (Here is the #1 rule of garden-magazine editing: Get your photos *first*, since you may need photos in February of a garden that was in bloom the previous June.)

The garden writers and photographers are, as you may guess, a pretty colorful lot. Some of them are full-blown horticulturists, while others are self-taught plant experts. Many are humorous folks, while others are quite serious and academic, but most share the concerns that freelancers tend to have: when do you want the materials, how long should it be, and how much are you going to pay me, bucko? (Being a freelance writer in my own spare time, I can more than sympathize with the anxiety our craft inspires, especially that all-important last item.)

Once the article and photos finally arrive "in house" a few months later, the editing begins. While our freelancers sometimes don't like us to change even one single word, our crack editing team can usually make a good article very good and a great one even better. As editor-in-chief, my job at this stage is to coordinate the text, photos, captions and layout and make sure everything works together as seamlessly as possible. Associate editor Jane Carroll, meanwhile, has the task of copyediting each piece into clean, readable English. Believe me, if there are gerunds to shuffle around or prepositional phrases that require cosmetic surgery, Jane is the editor to call.

The editing, tweaking and general fussing doesn't stop there. In addition to our departmental readers, PHS president Jane Pepper and executive vice president Blaine

Bonham also read each and every article. If that weren't enough, we also have longtime PHS volunteer (and super plant expert) Mary Ann Thomas read the copy to check the nomenclature and make sure it's current, since botanical Latin names can abruptly change with little notice.

Meanwhile, our advertising firm of Manzo Communications is busy contacting local gardening businesses who want to display their wares and services in the pages of *Green Scene*. Didn't I tell you there was a lot going on behind the scenes of magazine production?

The magazine's next stop is the office of our graphic artist, Laurie Baxendell. In many ways, this is where the magic of magazines really kicks in, because she takes all the glorious text, photos, ads and other creative ideas and begins turning them into the colorful layouts you see on the pages in front of you. This is a critical phase, and for a few weeks, Laurie and I talk and meet frequently to iron out the myriad production problems that crop up in any publishing venture.

Nearing the end of the line, the magazine layouts eventually get shipped to our printer, Alcom, for final revisions and—yes—printing. During this phase, we get color proofs of the copy to find those last-minute errors (which always creep in, despite our best efforts). Once printed, the *Green Scene* pages need a day or two for the ink to dry before they're all stapled together and sent to the mailhouse to have the address labels affixed (the list emanates from our Membership Department) before the final trip to the post office. There, the US Postal Service folks check to make sure there's enough money in our account and, if the piggy bank is full, it drops around 14,000+ copies in the mail to you and your PHS friends. *Whew!*

There are, of course, lots of other people here at PHS and at outside businesses that help make *Green Scene* the successful garden magazine that it is, and to them I am very grateful. It's a huge group effort, yet one that makes the magazine gently glide into your mailbox every other month. But while the task of publishing *Green Scene* entails a lot of work, it's work that we love.

And that, gentle reader, is how one publishes a gardening magazine.



Pete Brown

email: greenscene@pennhort.org

GROWING for the GUESTS

At this BRANDYWINE GETAWAY, the Flowers are HUMBLY HOMEGROWN

It's one thing to run an upscale country inn and festoon it with beautiful flowering containers and floral arrangements. It's quite another to hire a full-time horticulturist, build a few greenhouses and grow everything "in-house." But that's the way they do it at the Inn at Montchanin Village in northern Delaware, a rustic getaway located near such DuPont estates as Winterthur and the Hagley Museum.

Running the show is head gardener/landscape designer Tony Mottola, an energetic, enthusiastic fellow who's been working at the Inn since it opened in 1995. Working around a restored nineteenth-century stone barn and various outbuildings, the Inn sits in an almost Brigadoon-like setting of quaint pathways and cottages. Using that as his canvas, Tony and his green-thumbed crew lavishly plant the grounds each May with thousands of annuals, both in the ground and in enormous hanging baskets (some weighing up to 150 lbs.). Not surprisingly, the Inn's guests are thrilled with their efforts.

Just down the road from the Inn, however, is where the action really begins. Nestled behind the house of the Inn's owners, Dan and Missy Lickle, sits a handful of greenhouses where Tony works all winter long, growing plants for Montchanin's lavish summer displays.

"I love annuals and we grow tons of them," says Tony. "The quality of plant plugs has gotten so good that I don't need to grow everything from





Photos by John M. Lewis

seed anymore. I especially like the Proven Winners plants for our containers, such as *Bidens ferulifolia* 'Peter's Gold Carpet' and *Diascia* 'Red Ace'. The plug choices these days are endless."

The grower maintains a strict regimen of good greenhouse practices, which accounts for the great plants. "All of our container plants start with good soil-less mixes, which we prepare ourselves," Tony notes. "I like to blend Scotts Metro Mix 510 with some Osmocote and maybe a little bit of water-retaining gel crystals—but not too much; otherwise, they'll start taking water from the plant rather than giving it to them. We liquid feed on a regular basis, too. Finally, we keep the greenhouses clean. We're frequently on our knees picking up dead leaves, because they can harbor diseases like fungus and *botrytis*. And that can ruin your crop."

Aside from bold annuals, Tony has another

secret passion up his sleeve—*lilies*. "I recently started my own fresh-cut lily business called Crickets & Crows. The Lickles have been kind enough to let me grow my lilies in the greenhouses here; in fact, we're building a new one just for the lilies. Naturally, lots of the lilies go over to the Inn, but I also sell them to florists and, one day a week, to the public. I've had a tremendously positive reaction, partially, I think, because of our greenhouse regimen. Our lilies are very healthy."

So if you ever find yourself a guest at the Inn at Montchanin Village and are mesmerized by the lush plantings that surround you, just keep in mind the hard work of Tony Mottola and his team of tireless gardeners. The "labor of love" cliché may be overused in gardening circles, but at this quiet paradise, the sentiment surely fits. 🍀

— Pete Prown

Above: Containers and hanging planters overflowing with annuals are hallmarks of the Montchanin style.

Opposite page: Tony with his home-grown lilies.

The Gardener's Bookshelf



Color Your Garden

by Jill Billington (192 pp., \$29.95)

It you get excited by the phrase "intriguing color combinations," then this is a title worthy of your notice. Written by UK artist/gardener Billington, this Royal Horticultural Society book is full of useful tips and brilliantly colored photographs. You'll be gazing at it for hours.

The Winterthur Guide to Color in the Garden

by Ruth N. Joyce (181 pp., \$19.95)

A colorful guide to the seasonal plantings at Winterthur, accompanied by botanical information and excellent photographs. Like the estate itself, this book is simply beautiful.

Down the Garden Path

by Beverley Nichols (296 pp., \$24.95)

One of the all-time garden classics, now reissued with its original 1932 artwork. Quainter and not as wittily acerbic as his later masterpiece *Merry Hall*, this gentle gem still deserves a place on every gardener's bookshelf.

Garden Lunacy

by Art Wolk (246 pp., \$26.95)

Granted, not all gardeners have a sense of humor, but Art Wolk certainly does, and he employs it in his first book to poke gentle fun at everything from home gardeners to the Philadelphia Flower Show. All told, it's clever and charming, not to mention being graced with amusing drawings from *Green Scene* designer, Laurie Baxendell.

Black Magic & Purple Passion

by Karen Platt (239 pp., \$26.99)

This reference book focuses on the increasingly popular category of "black plants," a broad color family that ranges from deep burgundy shades to a variety of purple-brown and bronze hues. Arranged encyclopedia style, this book features fine photos and detailed habitat information on dark-toned species and cultivars. Welcome to the dark side!

Trees of Pennsylvania

by Ann F. Rhoads & Timothy Block (520 pp., \$49.95)

A vast, well-researched and illustrated tome on the native and naturalized trees of the Keystone State. Overall, an impressive feat. (Co-author Ann Rhoads was the winner of PHS's Distinguished Achievement Medal in 2003.)

The Garden Reborn

by Ruby Weinberg (178 pp., \$24.95)

If you've ever wondered how to keep Mother Nature from taking over your property, this guide to restoring and managing your aging landscape should be helpful.

— Tim Smith



GREEN

scene PHOTO CONTEST

OFFICIAL CONTEST RULES

Who May Enter

- Amateur photographers ages 18 and over. (Amateurs are defined as those who earn less than 1/4 of their annual income from photography.)
- Employees of the Pennsylvania Horticultural Society and its affiliates are not eligible.

Submissions

- Photographers may only enter images as 4x6-inch or 5x7-inch prints, either in color or black-and-white.
- Original images may be shot on print film, slides or digital cameras, but all submissions must be submitted as prints, as stated above (no slides or CDs accepted).
- All photographs must be previously unpublished.
- All photos must have been taken within the past three years (since August 1, 2002).
- PHS may eventually mount photo submissions on cardboard, if we choose to display them.
- If you'd like your images returned, please enclose a SASE with your submission.
- On the back of each image, please write your name, address, email and phone. *Optional:* You may also include technical information about the photograph (camera type, f-stop, speed, film type, etc.), as well as background info.
- Photos that violate or infringe upon another photographer's copyright are not eligible for entry.
- The Pennsylvania Horticultural Society is not responsible for loss or damage to any photograph submitted for the contest.

Entry Fees

- Photographers may enter 1 photo for a fee of \$15, 2-5 photos for a fee of \$25 or 6-10 photos for a fee of \$40. Fees are non-refundable.
- All entries must be postmarked by August 1, 2005.
- All finalists will be notified by October 1, 2005.

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- 2nd** A 1-Year PHS Full Membership, 5 rolls of Fuji print film, and publication of your winning photo.*
- 3rd** 5 rolls of Fuji film and publication of your winning photo.*

Honorable Mentions (10): A Fuji single-use camera & your name listed in *Green Scene* and on the PHS website.

*Publication will occur in PHS' *Green Scene* magazine (12/05 issue) and on the PHS website, www.pennsylvaniahorticulturalsociety.org

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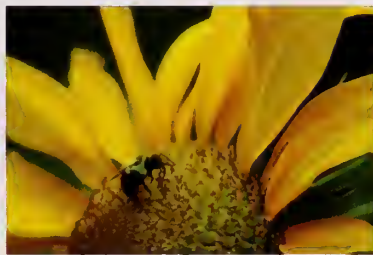
Win this Digital Camera!



Are you a budding garden photographer? If so, the Pennsylvania Horticultural Society (PHS) invites you to enter its *Green Scene* "Garden Photo Contest," sponsored by Ritz Camera and Fujifilm USA. Prizes include a Fuji A330 digital camera kit, film packages, single-use cameras, PHS memberships and more. Winning photos will also be published in the December 2005 issue of *Green Scene* magazine and on the PHS website, www.pennsylvaniahorticulturalsociety.org.

The contest's judges are looking for superb images that capture the beauty of gardening and create a sense of community through horticulture. Specifically, plant portraits and close-ups, garden views, and people in the garden are all ideal subject choices.

Photos can be shot in any format, but must be submitted as 4x6 or 5x7-inch print(s). No digital submissions will be accepted. (See Official Contest Rules for a complete list of submission requirements.) **The deadline for entries is August 1, 2005.**



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Please mail your entries to: GREEN SCENE PHOTO CONTEST, The Pennsylvania Horticultural Society, 100 N. 20th Street, Philadelphia, PA 19103-1495. The contest is open to photographers 18 years and older. To be eligible, all mailed-in entries must be postmarked on or before August 1, 2005.

Warranty and Permission

By sending this photograph(s) to the Pennsylvania Horticultural Society's Green Scene Garden Photo Contest, I warrant that I am the sole author of this photo(s). I grant the Pennsylvania Horticultural Society the right to publish this photo in its publications and electronic newsletters, on its website, and in collateral publications, including, but not limited to promotional materials. I understand that, beyond granting PHS these rights, I retain all other rights to this photograph.

Printed Name

Signature





Lilies, Tulips, Cannas... and **More!**

Story by John Gannon

A Visit to Brent and Becky's Bulbs

In many ways, flowering bulbs are a gardener's best friend. They ask little, tolerate much, and deliver a lovely floral dividend. That's certainly the feeling at Brent and Becky's Bulbs, the popular mail-order company that specializes in spring- and summer-blooming bulbs. The company's headquarters is tucked into a corner of southeastern Virginia, close to waters that lead to the Chesapeake Bay. Admittedly, it's a healthy drive for a northerner like me, but it's worth every drop of gasoline (and every curse uttered in I-95 traffic). When I finally got off the highway in Fredericksburg VA, I was rewarded with a beautiful, two-hour country drive over rolling hills, past farms and rickety produce stands with hopeful signs announcing "corn" and "pick-your-own" berries.

Photos by Brent Heath



GROWING A BUSINESS

Now in its sixth season, the company offers a variety of spring, fall, and summer bulbs, from tulips and daffodils to dahlias and cannas. About 10% of the business, which generates most of the profits, is wholesale, with 90% of orders coming from home gardeners.

This enterprise is only the most recent incarnation for Brent and Becky Heath. Brent's roots in the area, and in the bulb business, stretch back three generations. In 1900 his grandfather purchased 650 acres of land for the whopping sum of \$5,000. "There were no bridges in the area at the time," says Brent. "The only way to really get around was on the water."

In the beginning, there were daffodils—lots and lots of daffodils. Brent's grandfather at one time grew more daffodils than anywhere else on earth. (For you trivia buffs, Cornwall, England, now owns that mantle, with Holland running a close second.) Brent's parents carried on the business and at one point offered 1,500

Opposite page:
Bletilla striata 'Pink'.

This page:
Canna 'Pretoria'.



**In THE
BEGINNING, there
were DAFFODILS
—lots and LOTS
of daffodils.**

cultivars of daffodils in the catalogue.

Back then, his mother ran the company, and his father was the grower and front person, much like today, when Becky runs the show. “I’m the grounded, practical one,” she laughs. They both spend time growing, experimenting, hybridizing, and more (Brent’s also a busy lecturer and photographer). In addition, they make twice-yearly trips to Holland, where the majority of the business’s bulbs are grown. (Patience is definitely a virtue when it comes to growing bulbs; it takes five to seven years before a bulb comes to flower.)

A number of Dutch growers have contracts to grow seedlings for the company, and the Heaths employ a point person to run their Dutch warehouse operation. Then, after a series of Dutch and USDA inspections, the bulbs make their way by ship to Virginia. Today, Brent and Becky’s Bulbs ships out close to 10 million bulbs across the country, to all 50 states.

The relatively new warehouse sits on an 18-acre property; it’s a beautiful facility, though it got off to a rough start courtesy of 2003’s Hurricane Isabelle, which nearly destroyed the roof. This warehouse is home to the Bulb Shoppe, where walk-in customers can browse through a variety of bulb-related items, including vases, note cards, frames, and gardening tools. You can also browse through the “Bulb Shoppe Collection,” a selection of bulbs hand-picked from the catalogue, and pick up previously placed orders.

It turns out that education is a passion for Brent and Becky, who both have a background in teaching. At the warehouse, visi-

Lilies, Tulips, Cannas...and
More!

tors can wander through the catalogue garden, which contains plants featured in the summer and spring/fall catalogues. “We want people to get a real sense of the plants, what they look like when they bloom, their scent, and what they feel like,” explains Becky.

A TRIP DOWN DAFFODIL LANE

Last year, Brent gave 40 lectures around the country, in addition to the in-house seminars and tours he leads of the Heath farm, where all of the magic happens. With a tasty beverage in hand, Brent and Becky took me on one such tour of the fantastic gardens on the grounds of their farm and house. This large area of test beds is where Brent does all of his hybridizing and where



Brent Heath

he figures out what grows best in what soil and light conditions. I learn that summer bulbs hail from exotic lands like South America and South Africa.

So, how do Brent and Becky keep their bulbs happy? While still in Holland, the bulbs are cured in a drying cell with dry air. On their voyage across the Atlantic, they're stored in temperature-controlled containers, and at the warehouse, they're kept in a series of refrigerated rooms, set to temperatures that keep the various bulb types content. “The air circulation in bulb storage is the most important factor,” says Brent,

explaining that good air flow is the key to fending off problems like rot.

Summer-blooming bulbs like the soil temperature to be above 60 degrees and “almost all of them do well in containers,” notes Brent. Good drainage is key to their success, as Brent ruefully recalls “mindless irrigation systems” that have been the demise of many a bulb. Simply stated, Brent's time-tested recipe for great bulb beds involves a mix of 6 inches of compost and sand. And it's important to plant spring bulbs at least 6 inches deep (summer bulbs don't have to be set as deep).

Opposite page:
'Stargazer' lily.

Above:
Pineapple lily
(*Eucomis comosa*).

Above left:
The new warehouse
and shop.

Most critically, Brent's outdoor "lab" allows him to closely follow his experiments and chart their successes and challenges. "I'm learning something new every day," he says. In talking about his desire to offer his customers long-blooming, thriving plants with a proven track record, Brent's got a simple answer: "We want people to have success in their gardens; gardening ought to be a happy experience." Yet, he also cautions that some plants simply won't give the gardener "instant gratification," and the company notes this and other factoids in their comprehensive catalogues.

At one point on our walk, Brent demonstrates how to use a heavy bulb planter designed to work through tough, unprepared soil. This gizmo is one in a line of tools that the company has designed and sells on their website. In fact, Brent and Becky's website is a wonderful place to start learning about bulbs, with in-depth listings and descriptions of any type of bulb you can name and tons more that you can't.



"We want people to
HAVE SUCCESS in their
gardens; **GARDENING**
ought to be a
HAPPY EXPERIENCE."

Left: A planter filled
with taro (*Colocasia
esculenta* 'Illustris').

Above: *Crocosmia
masonorum*.

Right: Brent & Becky
in their boat.



Lilies, Tulips, Cannas...and
More!

A PASSION FOR BULBS

Perhaps the most lasting impression of the Heaths is their passion for gardening and their desire to share that passion. In a walk through the garden outside the warehouse, Brent says, "We'd like people to sit in their garden and feed their soul." And when is the last time you heard a business person say, "We don't like to charge a fortune"?

I was also struck by how Brent and Becky's work and home lives are completely intertwined, nourishing and inspiring them. From taking the time to give this weary traveler a leisurely boat ride at sunset to sharing a taste of local seafood at one of their favorite restaurants, the Heaths redefined "southern hospitality" and sent this northerner journeying home in a better state of mind. At least until I hit I-95 again. 🍷

Brent and Becky Heath are the co-authors of two books, *Daffodils for North American Gardens* and *Tulips for American Gardens*. For more information, contact Brent and Becky's Bulbs, 7900 Daffodil Lane, Gloucester VA, 804-693-3966, www.bbbulbs.com.



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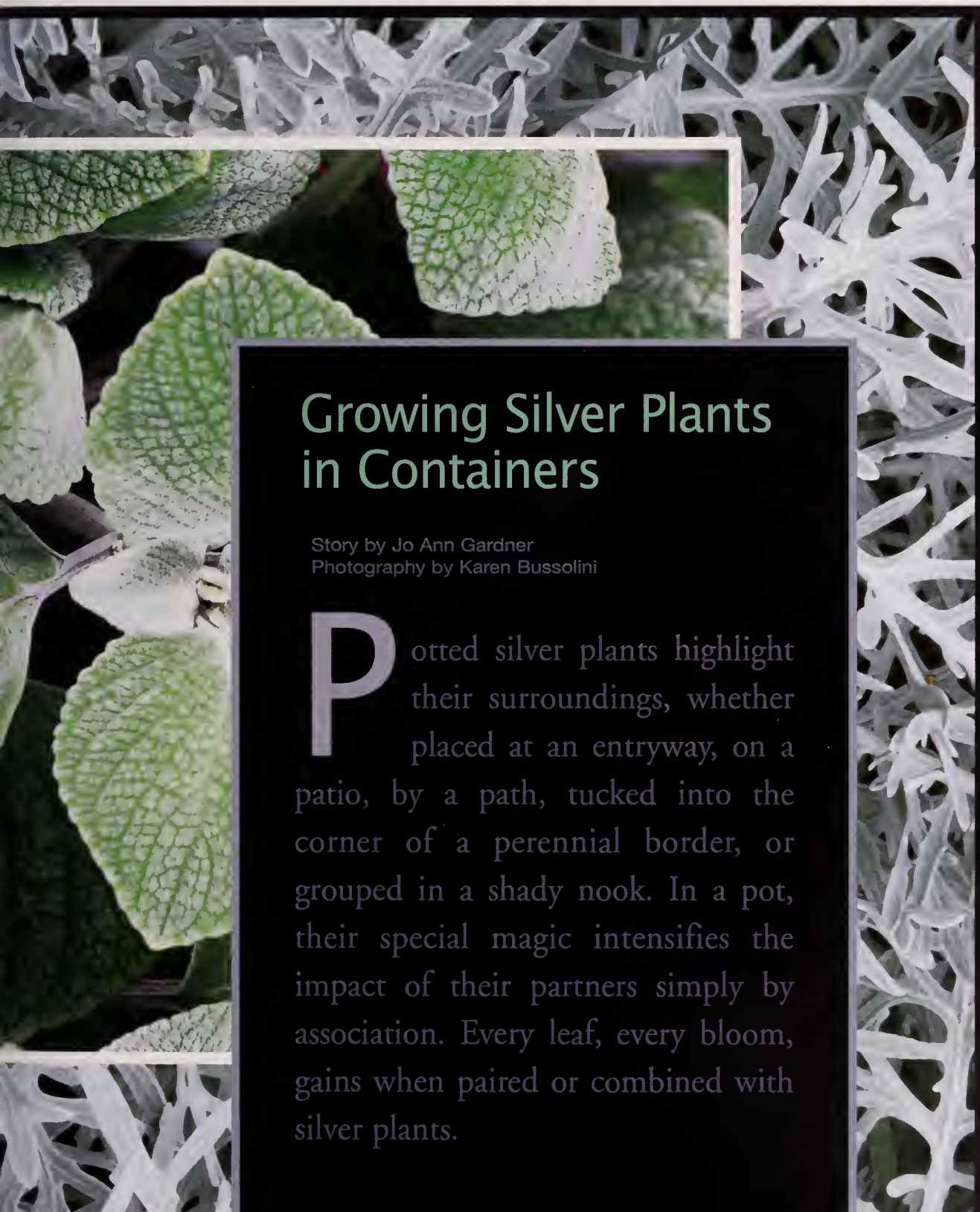
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SHOWROOM BY APPOINTMENT

A Pot Full of



SILVER



Growing Silver Plants in Containers

Story by Jo Ann Gardner
Photography by Karen Bussolini

Potted silver plants highlight their surroundings, whether placed at an entryway, on a patio, by a path, tucked into the corner of a perennial border, or grouped in a shady nook. In a pot, their special magic intensifies the impact of their partners simply by association. Every leaf, every bloom, gains when paired or combined with silver plants.

A Pot Full of SILVER

Photos left to right:

Scaevola aemula
'New Wonder',
Salvia argentea,
Centaurea cineraria
'Colchester White',
and *Phormium*
'Bronze Baby'.

Helichrysum italicum
and *Myrtis communis*.

Kalanchoe pumila and
Buxus sempervirens
'Antarctica'.



Some of the most striking silvers stand up well to heat combined with humidity, a definite boon to gardeners in the Mid-Atlantic's Zone 6 climate, where such conditions define the season. And they are tough. From nearly white to nuanced gray-greens and grays, silver plants have adapted to unfavorable growing conditions—excessive heat, drought, wind, and cold—by growing protective coats of silky down on their leaves and stems (sometimes on their buds and flowers, too) that insulate them from adversity. Their downy hairs reflect the sun's light, causing plants to shimmer and glow. Variegated silvers such as heucheras and Japanese painted fern (*Athyrium niponicum* var. *pictum*) have adapted to their environment, too (helped by the breeder's art), with intricately patterned lamination that lights up the darkest shade.

When selecting plants, beware of container overload. A mini garden jammed into a pot might look interesting for a while, but in the long run it suffers from overcrowding and our eyes tire from the

jumble. The idea is to create a community of complementary or contrasting colors, forms, and textures that share the same or similar cultural conditions and that will continue to please over many weeks, even months.

GROWING AND CARING FOR POTTED SILVERS

In a pot, most silvers need a steady supply of moisture and fertilizer. In a bushel tub, combine commercial potting soil (usually a mixture of peat moss, vermiculite, and perlite) with slow-release fertilizer (this supplements, but does not replace, regular feeding) and crystal water granules, if you like to use them (these form a gel when wet). Look for potassium-based crystals, rather than sodium-based, because these take up water in a few seconds, thus providing an immediate reservoir for plants to draw on. Watering can be minimized by planting in larger pots, which dry out more slowly, and by mulching with a thick layer

of triple-ground bark that comes already mixed with soil. It's dark, looks good, and water seeps into it, rather than running off its surface. Various watering systems for containers are also available.

Grooming is essential, not only for cosmetics, but for avoiding plant meltdown. Pick off dead and decaying foliage and excessive growth near the plant's base to promote air circulation. At the end of the season, discard tender plants or winter them over indoors, replant hardy types in the ground, or group them together in their containers, placed on their sides, in a sheltered spot. Or discard them.

SILVERS FOR SUNNY SPOTS

Among the nearly whites, *Centaurea cinerea* 'Colchester White' is a tender perennial that grows to 30 inches or more in a season if it has room to spread its fibrous roots. Its precision-cut, filigreed foliage flares from hard, smooth white stems to form an impressive dome-



shaped fountain. Plants thrive in steady moisture and fertilizer, so if you want to dwarf it, a little neglect is okay. Light gray *Artemisia* 'Powis Castle' is a desirable border plant that looks great in a container, especially when grown as topiary (you can purchase it this way). A subshrub that's 24 inches tall by 30 inches wide, it produces a dense canopy of lacy foliage with a refreshing aroma, which is released when lightly brushed. It is hardy from Zones 6 to 9.

Beach wormwood (*Artemisia stelleriana*), while impervious to drought, can sag in excessive humidity, but it is worth growing for its low, spreading, lobed foliage, essential for tucking in at the base of plants or trailing from a hanging basket. To help it get through the season in good shape, add grit to the planting hole and around the plant's base, and don't overwater. Look for improved cultivars such as 'Silver Brocade' and Proven Winners' 'Silver Cascade'. Beach wormwood is hardy from Zones 3 to 7.

In the heat of summer, both *Plectranthus*

argentatus and *Helichrysum petiolare* 'Minus' do best with some protection from afternoon sun. One of the most popular introductions from Australia, *Plectranthus argentatus*, grows to bush proportions in the ground, but in a pot is tamed to 2 feet with at least an 18-inch-wide spread. Hardy to Zone 10, it shouldn't be exposed to outdoor temperatures until they are consistently warm. Its leaves, 2 to 4 inches long and 4 inches wide, are soft, silvery-gray, and nearly heart-shaped. By mid-summer, plants produce spikes of small blue-white flowers, which can be trimmed off or left alone. Silver hues persist even with flowering (not always the case).

Trailing helichrysums are indispensable for containers. The best for humidity is the small-leaved *H. petiolare* 'Minus' (now reclassified as *Plectostachys serpyllifolia*). Whatever name it is sold under, look for a licorice plant that has tiny gray leaves on liling stems and plant it at the edge of a container to fall gracefully over the sides. Periodically trim to prevent sprawl.

10 SILVER COMPANIONS

Calibrachoa 'Million Bells', Proven Winners

Coleus New and old varieties

Ipomoea batatas 'Blackie' (sweet-potato vine)

Oxalis vulcanicola 'Zinfandel', Proven Selections

Perilla fruticans* var. *crispa

Petunia Wave series

Phormium 'Amazing Red' (New Zealand flax)

Scaevola aemula 'New Wander'

Strobilanthus dyerianus (Persian shield)

Tradescantia pallida 'Purple Queen'

A Pot Full of SILVER



Photos top to bottom:
Brunnera macrophylla
'Jack Frost'

Begonia 'Looking Glass'

B. 'Looking Glass' with
black taro (*Colocasia*
esculenta 'Black Magic')

SILVERS FOR SHADY SPOTS

Silvers that take shade, humidity, and look good in a pot are all variegated in some way. One of the most spectacular is *Brunnera macrophylla* 'Jack Frost'. The leaves are unobtrusive in spring, when they are covered by sprays of dainty blue flowers. As the summer progresses, so does the foliage, which swells to 8 inches, laminated with silver and etched with green. The leaves of 'Looking Glass' are nearly all silver in maturity. Plants are hardy from Zones 2 to 8.

The lamiums are also becoming popular, not just as groundcovers but as heat tolerant plants to use in containers for their trailing stems. *Lamium maculatum* 'Orchid Frost' is a new introduction with the best heat tolerance. Its small leaves are frosted silver over green with a narrow green border; showy two-lipped flowers are a soft violet-pink. Cut them back after bloom to keep foliage fresh. Among the older cultivars, 'White Nancy' is still tops for its fresh white flowers, frosted foliage, and adaptability to dry conditions. Both are hardy from Zones 3 to 8.

Heucheras, hardy from Zones 4 to 9, pair well in containers with lamiums against a backdrop of green hostas in the ground. Among silvery heucheras, the best for heat tolerance is 'Silver Scrolls'. Its leaves are rounded with dark purple veining over a metallic silver background. In spring, pink-tinged flowers sway atop tall wands.

In more steady moisture and richer soil, try Japanese painted fern (*Athyrium niponicum* var. *pictum*) and heavily laminated angel-wing begonias (so-called because of their large wing-like foliage). Japanese painted fern grows from 18 to 24 inches and looks best alone so it can show off its beautifully painted silver-gray fronds on burgundy midribs. 'Silver Falls' has pinkish-red midribs and reddish purple veining. 'Ghost' is a more vigorous plant with more silvery leaves. These are hardy from Zones 4 to 9.

The large, ruffled foliage of Begonia 'Looking Glass' is dramatic. Growing to 6 inches in length, its olive midribs and veins

stand out against heavily silvered leaves whose undersides are purplish-pink. Plants are heat loving and frost tender, so don't put them out until nighttime temperatures are in the 60 degree range. Proven Selections' 'Sinbad', an antique variety, has huge dusky green leaves covered in silver.

Potted silvers should look as if they belong just where you put them. If they don't, move them. That's one of the greatest advantages of growing plants (not just silvers) in containers. 🌿

Jo Ann Gardner is a writer and lecturer living in the Adirondacks, where she and her husband operate a small farm with extensive gardens. They co-authored *Gardens of Use & Delight* (Fulcrum). Her latest books are *Elegant Silvers: Striking Plants for Every Garden* (Timber Press), with Karen Bussolini, and a softcover edition of *Herbs In Bloom* (Timber).

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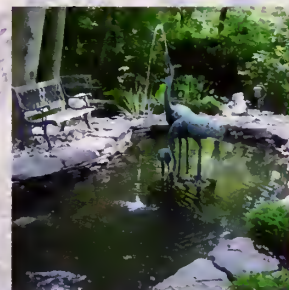
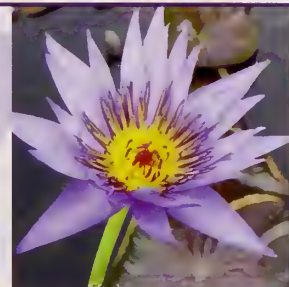
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BRANCHING OUT

Story by Ilene Sternberg

Photography by Rob Cardillo

When is a tree not just a tree? When it's a work of art, of course. True, trees can support a decorative and utilitarian hand-woven hammock or a clothesline sporting your decorative and utilitarian SpongeBob-motif undergarments. And true, most trees are functional, sculptural, and splendid enough in their own right, but some gardeners carry their tree art a step further.



FACE TIME (opposite page)

Down at the Morris Arboretum, for example, philanthropist Nancy Peters Ryan dedicated this deftly and magnificently carved green man to the horticultural staff. Gifted Phoenixville, PA, wood carver Marty Long (www.martylong.com) crafted this hollow wonder from a beech tree that had declined with age.

A GIANT FEAT (left)

Jack Miller has spent close to 50 years creating his dreamscape, "Dans La Forêt," the garden around his home in Collegeville, PA, which the *Journal of Japanese Gardening* contends may be the largest moss garden in North America. But "about 15 years ago," says Jack, "I had a series of recurring nightmares, increasing in intensity, that giants were chasing me through the garden, throwing boulders. Night after night I'd wake up in a cold sweat. In one of them, a stone had embedded itself in a big oak tree, about 14 feet up."

It was his wife, Carmen, who suggested that the bad dreams might cease if he created this sculpture. "It was no easy feat, either. Up on a ladder, we gouged out a hole for the rock and tied it with rope and tape until the cambium grew around it. Carpenter ants were already infesting the 100-year-old tree, which has subsequently died, limb by limb, but the embedded stone persists, and the giants and nightmares have vanished."





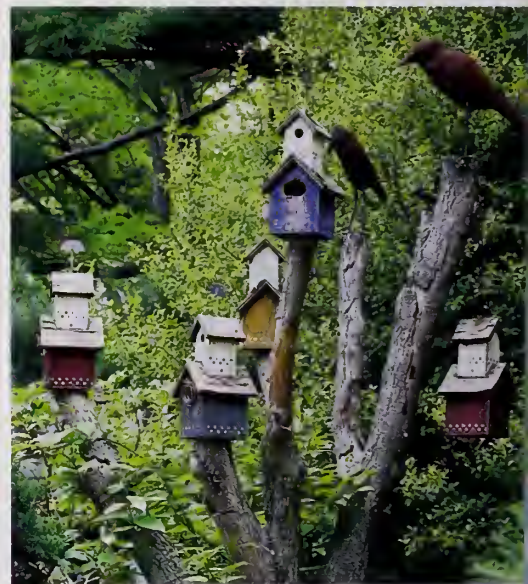
TWO TRUNKS (above)

Jack also uses tree stumps as a platform for artwork. On the remains of a dead tree trunk, he placed a whale vertebrae that he found on a trip, which New York artist Konstantin Bokov, who makes the recycling of objects a central theme of much of his work, transformed into an elephantine face.

If, for some reason, you don't have a whale carcass or an artist friend handy, think of using a tree stump as a pedestal for a flower pot, sculpture, or a settee for your cat. Or scoop out a space for a water bowl, fountain, or for filling with soil in which to plant some stunning shrub, grasses, annuals, or even another tree. (Just think—if the new tree croaks, too, you can plant another inside that stump and continue until you've got yourself something akin to a Mayan pyramid going on in your backyard.)

BIRDING SPACE (right)

In the garden of Eve and Per Thyrum in Wilmington, Delaware, a weedy golden rain tree (*Koelreuteria paniculata*) about to be removed became a condo for homeless birds. The apartment complex is about to undergo renovation, during which the outmoded birdhouses will be replaced with new ultramodern facilities to attract a more desirable class of tenants.



TOAD HAUL (below right)

In another section of their garden, Per Thyrum has pollarded a wild cherry over the years, manipulating it to support huge boulders he claims were left by a runaway glacier. The photo shows only a part of the assemblage, which hosts a metal Haitian frog.





FOR THE BIRDS (left)

Also in the Thyrum garden, a bizarre animated bird, created by Douglassville, PA artist Simple (www.simplegardenart.com), views with curiosity an interloping hummingbird by the same artist, demonstrating the use of trees as a vehicle for displaying art or telling a story.



BRANCHING OUT

FRUIT COCKTAIL

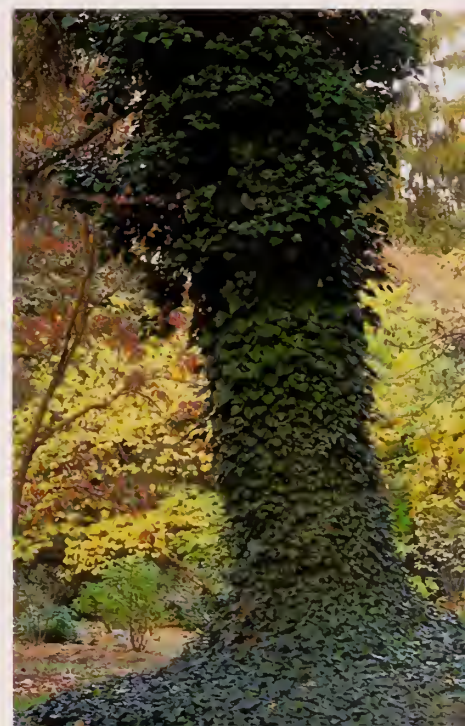
(left middle)

Simple hangs a hand of bananas in a banana tree in his own garden.

ROMANTIC VINES (below)

Ivy or other vines can clothe a tree too modest to flaunt a naked trunk. Vines won't harm the tree unless they strangle the poor thing, grow so thickly into the crown that they prevent sunlight from getting to the tree, or hide trouble brewing on a tree, inhibiting inspection. Otherwise, they can be beautiful while providing a worthwhile wildlife habitat.

From PHS's Gold Medal Plant family, check out these two great tree climbers: the climbing hydrangea (*Schizophragma hydrangeioides* 'Moonlight') and Chinese trumpet creeper (*Campsis grandiflora* 'Morning Calm').





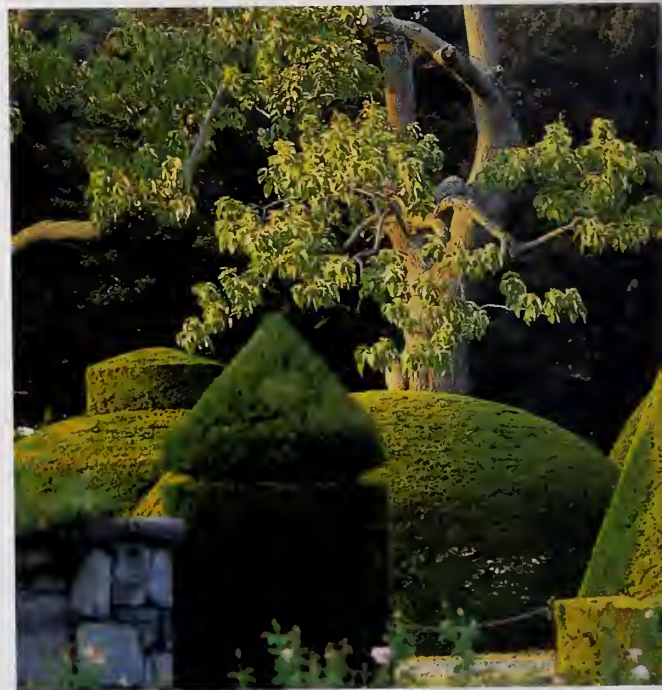
COMING UP ROSES

(above)

Another artistic use of a tree at the Morris Arboretum is this 'William Baffin' rose trained on a crabapple. Roses or clematis are beautiful when encouraged up a tree, a stump, or onto shrubby trees. The British use this device to great benefit and we should attempt it more often, as well.

TOPIARY TALENTS (below)

Longwood Gardens, Ladew Topiary Gardens, and other gardens have fine examples of trees as art—trees honed into shapes and sculptures of all sorts. These are beautiful, high-maintenance projects especially suited for control-freak gardeners, but on a reasonable scale, fun for any of us to try.



BRANCHING OUT



INITIAL DOUBTS (left)

But don't try carving your artwork into a living tree, particularly if it's not yours. Save your scarification for the Tattoo & Piercing Convention coming soon to a neighborhood near you. Rather, think up a clever, creative way to use trees in the landscape to their best advantage. 🍷

Ilene Sternberg is a busy garden writer, whose work appears in *The Washington Post*, *Fine Gardening*, and *American Gardener*. She writes a regular column in the *News Journal* in Wilmington, Delaware.

Rob Cardillo specializes in photographing gardens, landscapes and botanical subjects for editorial and commercial clients. He lives in Ambler, PA.



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PITCHER PERFECT

Story by Jane Carroll • Photography by Pete Prown & John Gannon



Touring an Aquatic Plant Nursery

UP in bucolic Bucks
County, just past
the fringes of sub-

urbia, sits a quiet little nursery on a quiet little lane. So quiet, in fact, that on our visit to Aquascapes Unlimited, we sail right past the entrance and have to double back a few times until we find it. Eventually, we locate a driveway that leads to a small parking lot guarded by a dog, some peacocks and a large pig named Red. Just beyond Red's pen sit a few greenhouses, and that's where our tour begins.

Aquascapes Unlimited is, quite simply, a wholesale grower of aquatic plants. They grow their specialty plants for retailers throughout the region, who then sell them to consumers. The region's largest grower of carnivorous pitcher plants, Aquascapes also provides quite a few of the water-garden plants you see at the Philadelphia Flower Show. And they do it all from their little nursery, where owner Randy Heffner heads the operation with his small staff.

Our tour guide for the day is grower John Mark Courtney, an expert plantsman and horticulture graduate from Delaware Valley College in nearby Doylestown. As we enter the first greenhouse, there are tables full of plants, but these are different from conventional nursery setups in that the plants' feet are decidedly wet. Being aquatic plants, these seedlings are sitting in an inch or so of



A lotus in full blooming glory.

PITCHER PERFECT



A tropical water lily.



One of the holding ponds where plants are maintained.

water, unlike terrestrial plants that need well-drained soil.

“Our biggest crop of plants is probably *Sarracenia* (pitcher plants),” notes John. “We start them from seed and they normally take six years to flower, but we’ve got that number down to three. They come in a whole range of colors, too, from deep red to white. We grow most of the straight species as well as many hybrids, some of which we produced ourselves.”

Aquascapes grows plenty of other water plants, too, from carnivores like Venus flytraps and sundews to native orchids, society garlic (*Tulbaghia violacea*), spider lilies, lobelias, and a range of grasses. Randy has introduced several water garden plants into the trade, most notably the patented red-leaf arrowhead ‘Silk Stockings’ and, recently, ‘Big Red’, the red-stem golden club. All of Randy’s selections have been made from native wetland plants, collected or produced at Aquascapes. Randy, John and company also propagate 17 different types of grassy sedges (*Carex* sp.), which frequently go to state agencies, private environmental groups and contractors for stream bank restoration or wetland mitigation projects. The plants start as tiny shoots and grow in small containers for a few months. Then, miraculously, they are separated out into hundreds or even *thousands* of individual plants.

Right top to bottom: One of several sundew varieties grown at the nursery. (Sundews catch insects on the sticky hairs on each stem.)

A variegated spider lily (*Hymenocallis caribaea variegata*)

Plants are grown on benches with circulating water.



Above (left to right): John, Randy and staff pose with their pitcher plants.

Another intriguing aspect of Aquascapes Unlimited's greenhouse setup is the closed watering system they have developed, which is a form of "integrated aquaculture." One of the large tanks in the main greenhouse contains a variety of goldfish, koi and mosquito-eating "gamboozie" fish (*Gambusia affinis*), as well as edible duckweed for them to nibble on. The water in these fishtanks is circulated through all the plant trays, reducing the need for fertilizers. In turn, the plants filter the water, making it more hospitable for the fish, since they naturally prefer a plant-filled environment.

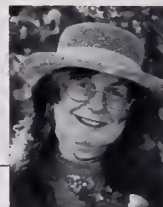
Outside of the greenhouses sit a number of long, rectangular ponds where aquatic plants can mature to retail size. Here, amid the busy hopping and croaking of frogs, you can find large lotuses like 'Mrs. Perry D. Slocum' and waterlilies galore. Amazingly, all of the water on the property comes from a small pond that is kept brimming by a pump attached to a windmill—part of the all-natural processes used here. "It cuts down on the water bills, too," adds Randy.

Alas, Aquascapes Unlimited is not open to the public, but the next time you're eyeing some charming aquatic plants at your local garden center, there's a good chance they were grown in Bucks County at this small gem of a nursery. 🌿



Aquascapes Unlimited is a wholesale nursery for native herbaceous wetland and ornamental aquatic perennials. They also deliver finished product to retail garden centers and to contractors for wetland mitigation and restoration projects. Randy and John lecture and present workshops and demonstrations on bog gardens, native plants in the landscape, etc. For more information, contact them at: PO Box 364, Pipersville PA 18947, 215-766-8151, wetland@ComCAT.com.





Of Cannas and Caladiums

The daffodils and tulips of spring have faded away, but other bulbs lend their flowers and foliage to embellish the summer garden. Some gardeners turn away from such traditional summer bulbs as cannas, favoring more exotic options like the Peruvian daffodil (*Hymenocallis* sp.). But a superb garden comes about not from the rarity of its plants, but rather, from thoughtful combinations that enhance its design.

Take canna for example. I find their flowers to be underwhelming, bloated blobs of color that hummingbirds disdain. (The species and smaller-flowered cultivars, such as *Canna* 'Intrigue', are another matter.) What canna does offer the perspicacious gardener is superb foliage on deer-resistant, sun-loving, moisture-tolerant plants. Combine green-leafed canna with elephant ear for a tropical look in that awkward, soggy low spot where other plants fail to thrive. You can even sink them, potted, in the shallows of a pond since it's difficult to over-water either of these tender perennials. Undemanding canna also thrives in sites with average moisture.

Right:

Variegated canna

Below:

Caladium sp.

The taller cultivars, such as 4- to

6-foot-tall 'Richard Wallace' or 'Rosamund Cole', make excellent background or accent plants. Other cannas, like 'Red King Humbert' or the smaller 'Red Futurity' have copper, purple, or bronze foliage that associates well with silver foliage and scarlet, pink, green, or blue to purple flowers. 'Pretoria' (sometimes offered as 'Bengal Tiger') has green leaves deliciously striped with yellow. I enjoy it in combination with *Allium flavum* and *Ruta graveolans*; the yellow flowers of the small onion and glaucous foliage of rue create a charming alliance.

The elegant 'Stuttgart' can be more of a challenge. Its narrow, gray-green leaves blotched with white have a tendency, nay, an absolute requirement, for just the right placement, one that provides morning light and mid-day shade and an ample supply of moisture. Grown in shade on the verge of a pond, 'Stuttgart' will thrive. I can offer devoted maintenance to a single 24-inch pot, but any more would be too much to care for. Let the midday sun scorch its leaves, miss studious attention with the watering can, and the white variegation promptly chars to unattractive brown.

My other summertime favorite is caladium, a tender tropical tuber I value for the interest it adds in the subdued light conditions of my woodland garden. Caladium flowers are rather insipid, but that hardly matters when their leaves are so showy. Related to Jack-in-the-pulpit, the plants are laced with crystals of oxalic acid, rendering them unpalatable to deer, woodchucks, voles, and other critters who regard my garden as a salad bar. A plant that thrives in the heat and humidity, caladiums need a



two- or three-month jump-start indoors on a heating mat before they go outdoors in June. Fortunately, garden centers generally have potted plants available.

Caladium, with their white, rose-pink, deep red, arrow-shaped leaves, bordered and veined in green and sometimes blotched, splashed, or speckled with a secondary color, are equally suitable for containers. Whether in the ground or in a pot, they work well with ferns or astilbes. Consider the tender Victorian brake fern (*Pteris cretica* 'Albolineata') or the hardy Japanese painted fern, (*Athyrium niponicum* var. *pictum*), both with silvery fronds, for attractive foliage partners. Impatiens offer harmonious colors, too: white with white caladiums, pink or red for cultivars sporting those hues. Use the leaves as attractive filler in a summer bouquet; the removal of a leaf here and there only encourages more to grow.

Remember, gardens are places where we grow a variety of plants in combination. Give these workhorse plants suitable partners for the dance, and enjoy the waltz as they frolic in your garden. 🌱



Pete Prown



Carolyn Walker owns Carolyn's Shade Gardens in Bryn Mawr, PA, where she maintains several acres of shady display areas. She can be reached at carolynsshadegardens@verizon.net or 610-525-4664.

Smothering Weeds Native Groundcovers for Shade

In early spring, when my capacity to garden seems endless, I always plan to fill in every bare space with thick groundcovers to save me from the much-hated job of weeding. However, other projects take priority, and in June I am berating myself once again while I pull out the endless annual weeds that seem to materialize overnight in hot weather. You and I can both avoid this yearly agony by planting one of the excellent Pennsylvania native groundcovers described below. All three provide great coverage and the added bonus of outstanding flowers.

Senecio aureus, or golden groundsel, is native to the moist woods of the eastern United States. It spreads quickly by underground rhizomes to provide a thick, 6-inch-tall evergreen covering of dark green, rounded leaves with bright purple undersides. In early April, numerous 18-inch flower stalks with fuzzy, fern-like leaves sport elegant purple buds. The buds open to reveal loose heads of daisy-like, bright yellow flowers, which remain ornamental through May, when the stems begin to die back. The blooms are fragrant and excellent for cutting.

Golden groundsel should only be planted where it has space to spread or compete with equally vigorous neighbors. It will grow right over more delicate plants. It is especially useful in full shade and dry soil or where deer are a problem. I grow it very successfully between the roots of my shallow-rooted native hornbeam. Combine it with the blue of Jacob's ladder or Virginia bluebells for a stunning mid-spring display.

Phlox stolonifera, or creeping phlox, grows on wooded mountain sides of the southeastern United States. Its stems trail along the ground, rooting as they go, to form a dense, 2-inch-tall evergreen mat of delicate leaves. From the end of March through May, it sends up

10-inch stems loaded with masses of star-like purple flowers. Creeping phlox grows in part to full shade in average soil with good drainage and is very drought tolerant once established. Although deer will occasionally eat it, it is not their favorite food in many gardens. Because of its low height, its spreading habit does not interfere with the growth of other plants.

Creeping phlox has some excellent cultivars selected for flower color: 'Pink Ridge', 'Blue Ridge' (the 1990 Perennial Plant of the Year), 'Bruce's White', and, my favorite, 'Sherwood Purple'. The possibilities for combinations are endless, but I love 'Sherwood Purple' with golden groundsel, paired quite effectively by Chanticleer at a recent Philadelphia Flower Show.

On the tall side of the groundcover world is *Chasmanthium latifolium*, or northern sea oats, which is found in woodland openings or edges of the southeastern United States. It is a clump-forming ornamental grass 3 to 4 feet tall with a neat and upright habit. In midsummer, clusters of highly ornamental oat-shaped flowers dangle gracefully from the tips of the arching stems and sway in the slightest breeze. The flowers, along with the bamboo-like, 8-inch leaves, turn a beautiful copper in fall and then a very attractive tan for winter. They remain ornamental until the following spring and look spectacular in snow. My Longwood Gardens class voted *Chasmanthium* their favorite ornamental grass because of its long season of interest.

Chasmanthium grows best in part shade in any soil with average moisture and



Photos by Carolyn Walker

is deer resistant. Its dense clumps will spread to 24 inches wide. However, *Chasmanthium* is an avid self sower and should be either planted where it can spread or dead headed before the seeds drop in late fall. The flowers, both fresh and dry, are excellent for arrangements.

Take my advice, plant more groundcover and spend hot summer days sipping iced tea while admiring your weed-free garden. 🍃

Above:

Senecio aureus

Below:

Phlox stolonifera
'Pink Ridge'



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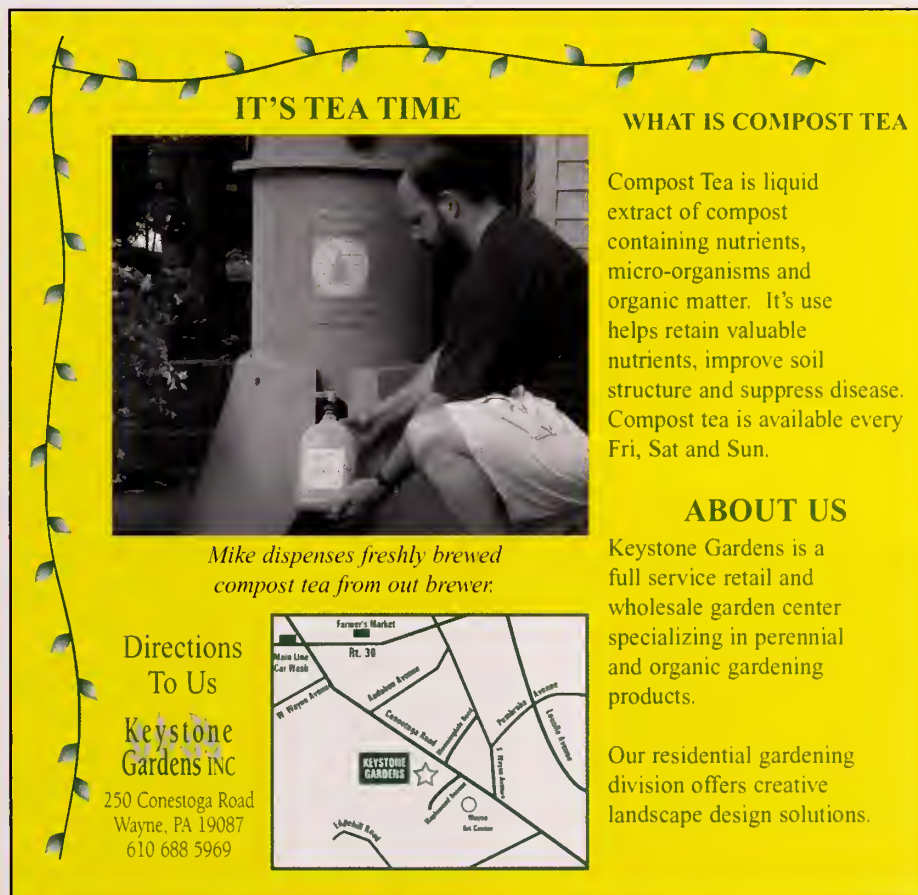


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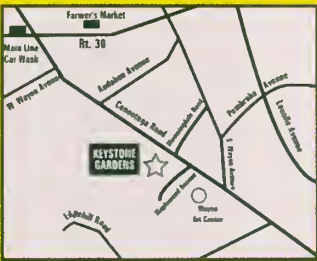
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A RIVER RUNS THROUGH IT

A Visit to the Cohocksink Community Garden

by Margaret Funderburg

UP in the Kensington section of Philadelphia sits a community garden with a big hole in it. That's because one edge of the garden was once a creek bed, and it's from that long-lost waterway that its name derives: Cohocksink Community Garden. For many years, the sloping edge of the old creek caused erosion problems in the garden, but in 2004, a team from Philadelphia Green helped solve the problem by building a retaining wall, using funding from Mayor Street's Neighborhood Transformation Initiative. On a patio at the bottom of the slope, notes local resident and gardener Roger Wing, "You can actually stand where the old creek used to flow 100 years or so ago. Now we keep our tools here."

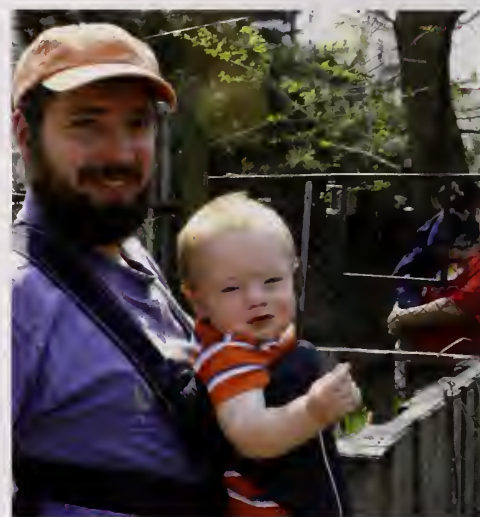
Roger is one of a group of neighbors who live around Thompson & Mascher Streets where Cohocksink is located. After he and his wife moved to the area four years ago, he discovered an old community garden that had fallen into disrepair. Roger secured a key to get into the garden and, along with neighbors, began the process of bringing the garden back to life. "A few of us took PHS's Garden Tenders course to learn more about the challenges of urban gardening. Then Paco Verin, a project coordinator with Philadelphia Green, helped us get set up with raised beds and a new fence, and off we went."

Aside from the usual crops of tomatoes, peppers, eggplant, and herbs, the Cohocksink gardeners are also well aware of something else: they're growing a community. "This garden has become a focal point for the neighborhood," says Roger, who's holding his young son, Ezra. "People of different cultures meet and garden here—white, Asian, Greek, Filipino. We have six vegetable gardeners, but probably about two dozen folks from the neighborhood who volunteer to clean up and help in some way here. And we've all gotten to know each other."

"We learn about plants from around the world, too," he says of this multi-ethnic garden. "Someone planted Asian gourds last year, and a Greek woman harvested the tips from an amaranth plant—apparently they're edible. And we've all learned that what's a weed to one person is a beautiful plant to someone else. This garden has opened our minds."

Future plans for the site include more artwork (Roger is a sculptor), a mural, more outreach programs for youth, and, someday, acquiring the Cohocksink garden permanently through the Neighborhood Gardens Association, a sister organization of PHS (www.ngalandtrust.org).

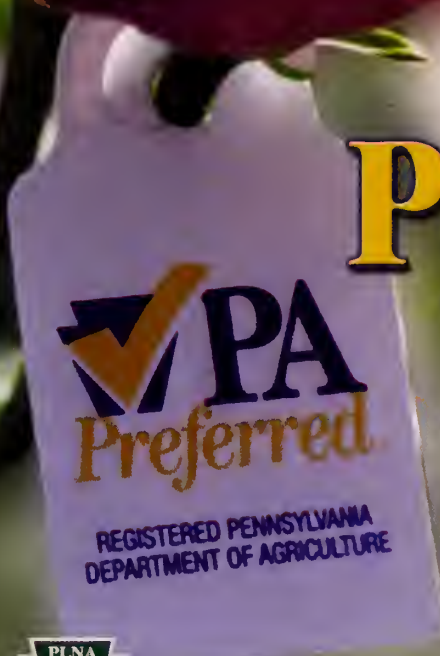
"The garden has also become a metaphor for the neighborhood," Roger concludes. "We've shown that a healthy garden is beautiful and that diversity is beautiful, and that the two are inextricably linked. And none of it would have been possible without the Pennsylvania Horticultural Society and its Philadelphia Green program. Their support for community gardening in this city certainly helped make it happen." 🌱



Above: Roger Wing and son.

Below: A gardener and his granddaughter amidst the harvest.





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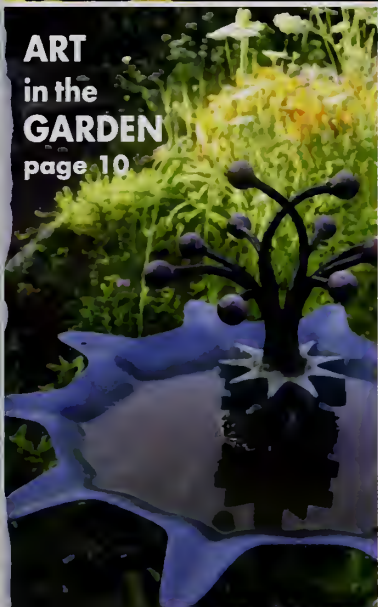
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**NOT SO PURPLE
CONEFLOWERS**
page 8



**ART
in the
GARDEN**
page 10



**A CENTER
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page 38



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GREEN scene

**UNUSUAL
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page 28





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features

12 South African Scents

What plant has fragrances of coconut, apple, lemon, or peppermint? Why, pelargoniums of course (not *geraniums*, mind you). Caroline W. Amidon and Joyce E. Brobst lead us into the world of scented pelargoniums, with tips on cultivation, propagation, and time-honored culinary uses for these South African natives.

18 Dog Daze of Summer

Summer's heat and humidity can get to anyone after awhile, but one welcome relief (for gardeners, at least) is the late-summer-blooming hydrangea, guaranteed to bring new life to any tired, cranky landscape. Ellen Spector Platt reveals how fresh and dried hydrangea can be used in flower and wreath arrangements to spruce up the dog days of August.



Main cover photograph by Rob Cardillo.

24 The Perfect Storm

Though rain is a good thing, too much of it too quickly can become a nightmare for Philadelphia's watersheds and sewer systems. Adam Levine looks at the issues surrounding "stormwater runoff," including an innovative project undertaken by the Philadelphia Water Department and PHS.

28 Going Undercover

When we think of groundcovers for our gardens, pachysandra, ivy, and vinca often leap to mind. But there are perennials, grasses, and low-growing shrubs that serve the same purpose and add some unexpected touches to your landscape. Janet Bly muses on the benefits and aesthetic appeal of some uncommon groundcovers.



columns

34 A Bounty of Bulbs:

Make New Friends

By Judy Glatstein

35 Made in the Shade:

Late Summer Natives


By Carolyn Walker

38 Backyard: A Visit to

Rittenhouse Square

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ROAD TRIP

For many folks, summer may mean it's time to start digging in your garden. For me, it means the time is nigh for *visiting* gardens. As I write this in June, summer is fast upon us, and the time is ripe for getting out of my cluttered office and touring beautiful gardens across the region, taking photos for next year's *Green Scene* articles.

In May, I had the pleasure of visiting the greenhouses of Caroline Amidon, who co-authored an article in this issue touting the joy of growing pelargoniums. Caroline lives in northern Chester County, so I ambled up there one Friday afternoon. Within an hour, I found myself at her rural greenhouse (pictured above), marveling at hundreds of gorgeous pelargoniums—not geraniums, mind you—which she and her friends had collected for the herb sale in Yellow Springs, PA the following week by the Herb Society of America, Philadelphia Unit.

Not only was it fun to sit and chat about different pelargonium varieties with these plant lovers (one of whom had traveled from her home in Switzerland to help with the sale), but when I also tallied in the gracious cup of tea and a chocolate biscotti, it was hard not to feel a little guilty. “All in the name of *work*,” I thought to myself, grinning inwardly.

Then last week, I drove over to coastal New Jersey to visit the garden of famed rosarian Stephen Scanniello, whose plantings will be the subject of a future *Green*

Scene article. He sent me directions by email, including the cryptic remark, “The tree in my front yard will be in bloom when you get there.”

Finding Stephen's house was easy (in fact, it's always easy to find a garden designer's property—just look for a swath of ornate plantings amidst a street of plain, green lawns. *Bingo*). But where I was expecting a summer-blooming “tree,” instead I found a 20-foot-tall blue atlas cedar and, growing up through its branches, an ‘Autumn Sunset’ climbing rose in full bloom. I'd guess that there were hundreds of rose blossoms snaking through the branches, their soft orange color beautifully highlighted against the cedar's blue-gray backdrop. It was a masterful bit of rose-growing legerdemain, if I might say so, and one well worth the trip.

Each summer, I also hit the major gardening institutions in the area, to catch up on their latest horticultural doings. PHS puts on a number of events at Chanticleer in Wayne, PA, and Meadowbrook Farm in Abington Township, PA, so I have opportunities for photo taking at both. It's hard to decide which is the more beautiful, so I just snap away and think of it as a happy embarrassment of riches. In fact, out-of-towners often remark that we locals are *soooooo* lucky to live in an area blessed with so many fabulous gardens. Although we sometimes take this for granted, when I make my annual rounds of Philadelphia-area gardens, I realize that we really do live in a beautiful spot for horticulture.

Pete Brown

email: greenscene@pennhort.org

I often feel torn between the old and the new when an “improved” cultivar of a favorite plant appears on the market. Old standbys miraculously morph over the winter, while the so-called improvements, presented in new colors and forms, offer fresh, sometimes expensive temptation. Questions always arise, too, about the new cultivars: “Are they hardy? Are the descriptions accurate? Are they reliable and true to color and form?” And why would I try this when I have its parent in my garden and it grows beautifully? Why? Because I have to try them all!

When I discovered the newest “purple” coneflower cultivars known as ‘Orange Meadowbrite’ and ‘Mango Meadowbrite,’ I had no restraint. I happily packed these new improvements into my garden to give them a try. ‘Orange Meadowbrite’ is the result of the seven-year hybridization effort of Jim Ault, Ph.D., director of Ornamental Plant Research at the Chicago Botanic Garden. (Its scientific name is *Echinacea* ‘Art’s Pride’, in honor of Art Nolan, Jr., a longtime benefactor of the Garden’s research program.) ‘Mango Meadowbrite’ is a recent “sport” (or natural mutation) of the orange cultivar.

The original purple coneflower, *Echinacea purpurea*, can be identified by the raised central “cone” and drooping ray flowers. A native plant, purple coneflower is a tough, cold-hardy perennial that stands up to drought, heat, and humidity and adapts to many soils. The rosy pink mid-summer blooms are a favorite of bees and other insects, and the seeds are a valuable winter food source for birds, particularly goldfinches. It requires little maintenance, and, even at 36 inches in height, needs no staking. It’s hard to imagine how this plant could be improved. Yet cultivars abound, giving the adventurous gardener many choices in size and color.

The newest sensation in coneflowers, ‘Orange Meadowbrite’, grows a full 36 inches and will bloom orange from the

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first year it is planted. 'Mango Meadowbrite' is similar to the orange cultivar, except it displays mango-colored ray flowers in perfectly rich, yellow-gold tones. While *Echinacea purpurea* is deer resistant, deer have reportedly been sampling these new cultivars in several Pennsylvania gardens. You'll also want to keep these cultivars far away from the original rosy-pink coneflowers, because the combination is not pretty.

Two other new, sturdy coneflowers are the yellow 'Sunrise' and orange 'Sunset.' They are hybrids of *E. purpurea* and *E. paradoxa*.

Two white cultivars will help light up the evening garden. 'White Swan' has creamy, off-white ray flowers and 'Fragrant Angel' has pure white ray flowers. Both have copper-colored central cones and grow to a height of 30 inches. Their white flowers will jump out of the darkness and look stunning among plants with dark green or variegated foliage.

The growers at Terra Nova have also introduced two new cultivars: 'Fancy Frills', which looks like a pink sunflower, and 'Hope', a pale-pink variety (a portion of its sales will also go to breast-cancer research). And for a new dwarf type, try 'Little Giant.'

So if you enjoy the variety of sizes, colors, and bloom times that new cultivars offer, you'll want to try these "improved" coneflowers. But if you prefer to express your enduring devotion to the humble, original *Echinacea purpurea*, by all means, stick with the tried and true. 🌿

—Jules Bruck



'Sunset'

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A Little Nipper in New Jersey

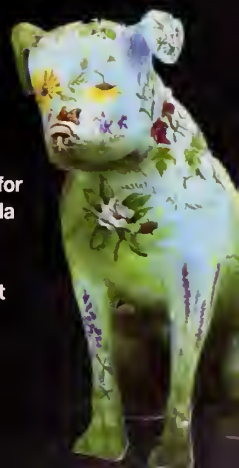
He has Midge Ingersoll's eyes and Melinda Moritz's well-manicured toes, but the rest of the Flower Show duo's latest creation is all Garden State.

"Jersey Native Nipper"—one of 30 fiberglass dog sculptures you'll find around Moorestown, NJ, this summer—is covered with lifelike annuals, perennials, vines, trees and shrubs...and a critter or two. Midge and Melinda, longtime Philadelphia Flower Show volunteers and trained artists, spent about 60 hours decorating the 5-foot-tall pooch with hand-painted images of native flora and fauna from the state's varied landscapes, from deciduous forests to the Jersey Shore. "It really took on a life of its own," Melinda said.

Nipper 2005 is a public art project and fund-raiser that will benefit five community partners. Midge, a member of the Nipper 2005 steering committee, said the terrier is a fitting icon: it is the symbol of the Victor Talking Machine Company (later to become RCA) in Camden, whose founder, Eldridge Johnson, lived in Moorestown and was a generous benefactor.

For more information about this project, as well as a "Nipper Finder" map (hint: Jersey Native Nipper is #3), visit www.nipper2005.org. The Nippers will be in town until mid-September, when they move to the Moorestown Mall for their October 9 gala auction.

—Betsie Blodgett



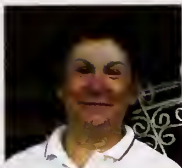
The ARTFUL Gardeners

I had meant to ask Terry and Tom Allen if they are jazz lovers, because that's how their garden sounds—it has that sweet reflection, yet a sense of play that one might find in a swinging bebop tune. The couple's sprawling property outside of Philadelphia features a landscape with different garden elements that all somehow work together: a lush wildflower meadow, a "hidden garden" bordered by tall arborvitae, a wooded area with meandering paths, a gently sloping hillside at the back of the property, lush lawn areas, and a vegetable garden. And throughout this rolling landscape, you will find art objects of all kinds, shapes, and styles—from classical statues to sculpture that reveal a sense of humor and whimsy.

"It's not just my garden," says Terry (pictured above), offering an early disclaimer. "It's *our* garden," adding that her husband Tom plays a big part. Though he's at work during the week, "I get him on weekends," she laughs. "He does all of the heavy lifting."

Some of this arduous activity occurred when Terry and Tom bought the house 10 years ago. "It was a jungle out there," says Terry of the landscape. They spent a couple of years just clearing out the vines, weeds, and poison ivy that had taken over the grounds. Tom personally planted the 125 arborvitae that surround the hidden garden.

Recently, the Allens have started opening up their garden to tour groups—thus far, the Junior League Garden Club and the Gladwyne Library have dropped by—and Terry has discovered an added benefit. "Getting the garden ready for a tour gives me an ending point," she explains. "Otherwise, everything in the garden remains a work in progress."



Still, more often than not, the garden is ever changing. Two visits spaced a year apart revealed additional borders

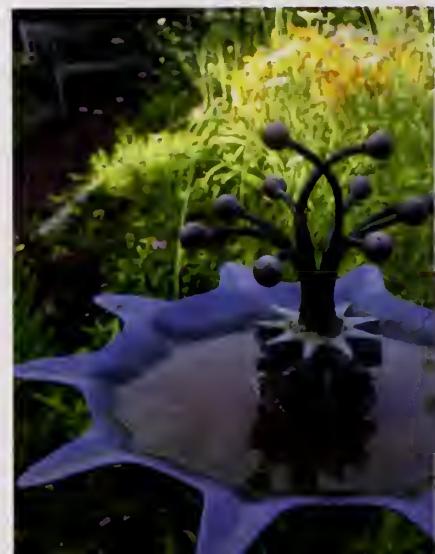
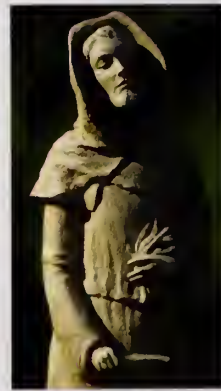
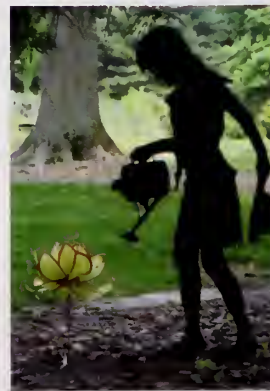
as well as a "migration" of art objects around the landscape. The sensation is akin to revisiting a room that's been slightly rearranged; you may know that it's different, but exactly *how* it's different is something different altogether. In one example, a statue of St. Fiacre, the patron saint of gardeners (and, notably, of Parisian cab-drivers) had been moved from its location overlooking the meadow to a secluded spot in the deep shade of the wooded garden. Moving the statue shifted its context. The Irish monk's demeanor, one of open reflection in the meadow, became one of private prayer in the woods.

"There are subtle things tucked into the corners," Terry notes, and you can literally pass right on by interesting plants and objects if you're not careful. Apparently, there are six ceramic butterflies hanging from various trees throughout the landscape. "I challenge you to find all six," she said to me. (I failed.) At another point, Terry points out a Buddha statue, gazing serenely at us, nestled in the nook of a tree that I would have obliviously walked right on past.

Believe it or not, what began initially as a formal landscape, a result of meticulous garden design, has mischievously "de-evolved" into improvisation. As in jazz, there's a structure to it, yet it's filled with the nuances that only happen in the moment.

"The art in the garden is accidental," Terry says, taking a stab at explaining an aspect of her gardening philosophy. Perhaps. Yet one cannot help but think that Terry gets a certain amount of glee in tripping up her visitors. 🍷

—John Gannon



Photos by John Gannon

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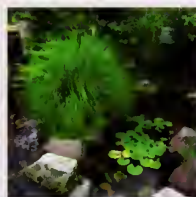
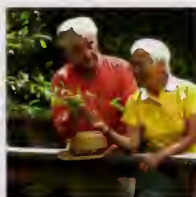
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Plants



Heaven Scent

A WORLD OF FUN

Story by Caroline W. Amidon & Joyce E. Brobst
Photography by Pete Prown

Opposite page:
'Paton's Unique'

Right:
'Creamy Nutmeg'



THE GENUS *PELARGONIUM* IS AN ABSOLUTELY FASCINATING GROUP OF PLANTS WITH AN EQUALLY FASCINATING HISTORY.

These plants, members of the GERANIACEAE, or geranium family, were discovered in South Africa in the early 1600s by plant collectors sent to remote areas of the world, primarily by European physicians in search of medicinal plants. With familiar scents of rose, lemon, coconut or spice, pelargoniums seemed to hold the promise of medicinal value. In actuality, few have medical uses, but their fragrance helped them gain popularity in the gardens of England and the perfume industry of France. When the colonists came to North America, they brought with them approximately 20 varieties of scented pelargoniums. With little access to spices, the colonists used them for flavoring foods.

Pelargoniums ask little of their growers. In return, they offer visual, tactile, and olfactory delights. The plants come in many forms, from those that look like ferns to those with large, almost round leaves. Some sprawl and some grow upright. Some like a bit of shade while others require full sun. Light green, dark green, variegated or fuzzy, these tough, forgiving plants thrive on benign neglect. Some are hardy to Zone 7 or 8, but all are hardy in Zone 10.

THE NAME GAME

This group of plants presents a challenge when it comes to nomenclature. The common name "scented geraniums" (or simply "scenteds") is misleading. Only some pelargoniums are scented. To further complicate matters, all pelargoniums are geraniums, but not all geraniums are pelargoniums. When one thinks of geraniums, their colorful blooms come to mind, however, because "scenteds" are grown for their fragrance, few people pay attention to their flowers. The *Pelargonium* flower—with a range of color (white to deep purple), irregular in form with two upper petals and three lower petals—provides a key to distinguishing this genus from other members of the GERANIACEAE family.

When making your first purchase, you may decide to purchase *P.* 'Filbert', *P.* 'Concolor Lace', and *P.* 'Shottresham's Pet'. Some time later, as you become more

familiar with this group, you will discover that all three lovely plants are

WITH PELARGONIUMS

the same, even though they have been sold under three different names.

Don't let this confusion dampen your enthusiasm. Smell the plants, look at their wonderful textures, and purchase the ones you really like. Then sort out the names to the best of your ability. It is a constant, yet rewarding, challenge.

CARE & CULTIVATION

Scented pelargoniums need good air circulation and well-drained soil. If you are growing plants on a windowsill, place the pots on pebbles to keep them above any drained water. As the plant grows, remember to pinch the growing tips to encourage branching.

It is always best to water the soil around the plant, trying not to wet the leaves. Because *Pelargoniums* come from South Africa, most do not like high humidity. If your plant develops a problem with fungus, excessive watering will simply spread the disease. If you notice leaves with rust-colored spots, remove the leaves immediately and either burn them or put them in the trash. Keep infected leaves out of the compost heap; the spores will remain active and return to spot your plants again. Control white flies and aphids by vigilant spraying with insecticidal soap every three to four days.

PROPAGATION

Scented pelargoniums are easy to grow from cuttings. You will need small pots with drainage holes; a sharp knife; and sterile potting soil amended with perlite, pigeon grit, or the granular baked clay product known as Turface at a ratio of five parts soil to one part amendment.

With the sharp knife, take a cutting from an actively growing plant. (Some species have a normal dormant period, while some are thrown into dormancy by excessive temperatures.) Make the cut three to four leaf nodes down from the growing tip, cut off the bottom two leaves and stipules and any flowers or buds. Since excess leaves draw strength from the cutting, leave only one or two. After making a hole in the potting soil, place the cutting into the hole, making sure at least one node is below the soil. Tamp the soil down gently and water. If you are fortunate enough to have a heat tape or mat, set the temperature at 70 degrees F. and place the pot on the tape. Keep the cuttings out of full sun until signs of growth appear. Begin fertilizing when the plants are well rooted, using a well-balanced fertilizer such as 20-20-20.

ORNAMENTAL USES

This versatile group of plants offers a wide variety of textures, leaf colors, and growth habits to fill virtually any garden requirement. *P. denticulatum* mimics the delicate effect of ferns in bright sunny spots, while *P. 'Golden Variegated Nutmeg'* makes a low-growing, contrasting border. They



make excellent container plants for patios and decks or as garden accents. The patient gardener can even create beautiful topiaries with members of this genus.

Branches of scented plants that have been hardened off make a great addition to flower arrangements, adding color, texture, and fragrance. While the flowers last only for a day or two, the foliage holds up for weeks. Peppermint or rose-scented pelargonium leaves, used as the outer collar, set off the delicate, fragrant blossoms of a tussie-mussie and add to the olfactory delight of the tiny bouquet. Dried leaves retain their delightful fragrance in potpourris.

IN THE KITCHEN

Many scented pelargoniums have a long history of safe culinary use. Rose- and lemon-scented leaves are great for adding to your baked goods. (Try layering sugar or flour with leaves for several days to enhance the flavors of baked items.) Peppermint, lemon, or rose leaves are a delightful addition to fresh fruit, iced tea, butter, or even ice

Clockwise from top left:

P. denticulatum

'Variegated Prince Rupert'

'Charity'

'Mint Scented Rose'





Making "Scents" of the Species

To help us relieve some of the confusion with names, we have begun to focus more intently on the true species of scented pelargoniums. We would like to share some information on just a few of these gems. Remember, the true species are the original sources of the genetic material for all of the present-day cultivars, sports, and hybrids. Their fragrances are strong and distinct and for the most part, once you get to know them and their habits, are reliable growers.

***P. crispum* (lemon scented)**

This plant with tiny crinkled leaves has been referred to as the finger-bowl geranium since Victorian times. It has a strong lemon scent and can be used for flavoring. It is a slow grower, and requires frequent pinching of the growing tip to keep its upright growth vigorous and strong. The stem tends to become woody in this species. It requires full sunlight, and good drainage. A sandy soil mix is preferred. This plant makes a stunning topiary, although it is somewhat difficult to train and maintain.

***P. odoratissimum* (apple scented)**

This plant, with a wonderful aroma described as apple-mint, is ideal for hanging baskets and will not disappoint you. It is a vigorous grower that enjoys partial shade. In its native habitat it is said to grow as "under-

growth in forests or in shady places protected by bushes or rocky ledges" (from the book *Pelargoniums of Southern Africa*, Vol. 1 by J.J.A. van der Walt).

***P. tomentosum* (peppermint scented)**

A favorite, once you are familiar with it. It has a strong peppermint scent and leaves that feel like velvet. This plant is highly branched and grows low to the ground. Recognizing that in its native habitat it is "usually found on the margins of ravine forests near streams, where it grows in sandy soil derived from sandstone" (from the book *Pelargoniums of Southern Africa*, Vol. 2 by van der Walt and P.J. Vorster) helps us to understand why it

prefers a shady spot in the garden with good drainage. *P. tomentosum* makes a handsome container plant if pinched regularly and given optimum growing conditions.

***P. grossularioides* (coconut scented)**

This little-known plant has a wonderful coconut scent and is a must-have for any collection. Its leaves are strongly scented and the plant blooms prolifically with the most delicate, tiny purple flowers. The plant can be counted on to show its "storksbill" shaped seed pods from which this plant group gets its name (the Greek word *Pelargos* means stork). It prefers shade and well-drained soil.



Joyce and Caroline (left) with friends, preparing for the annual herb sale at Yellow Springs.

cream. A rose-scented leaf dropped into a jar of boiling apple jelly imparts a lovely, subtle flavor. Lemon-scented forms make a fine lemon liqueur.

As you can see, this rewarding, versatile group of plants presents a wealth of possibilities and challenges to pique the interest of even the most seasoned gardener. Experiment with them and share your findings with friends. Before long, you may find yourself a passionate collector of these wonderful plants with the confusing name. 🌿

The authors would like to credit the following individuals for their inspiration and spirit in the pursuit of knowledge about this fascinating group of plants: James Barrow, Ph.D., James Becker, Faye Brawner, Madalene Hill, Mary Peddie, and Arthur Tucker, Ph.D.

Clockwise from top left:

P. ionidiflorum

P. 'Roger's Delight'

P. 'Velvet Oak'

P. 'Cophorne'

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A Fine Hand with HYDRANGEA

3 Flower Arranging Projects for Late-Summer Fun

Story by Ellen Spector Platt
Photography by Alan and Linda Detrick

Late summer in the garden can be a dreary time, but nothing perks up a landscape like hydrangeas. Even better, hydrangeas offer bountiful material for home flower arrangers, who can use both fresh and dried flower heads in their floral creations. In this article, we'll look at three great ways to integrate this late-summer favorite into your dazzling arrangements.





1

USING FRESH HYDRANGEAS



Luxuriant heads of freshly cut hydrangea can instantly turn any gardener into a floral designer, no experience necessary. Whether you have one of the big-leaf hydrangeas (*Hydrangea macrophylla*), the native *H. arborescens* 'Annabelle', oak leaf hydrangea (*H. quercifolia*), or an old favorite like Peegee (*H. paniculata* 'Grandiflora'), cut five stems or more, take off a few leaves so they don't overwhelm the blooms, and stuff the stems in a container filled with water. Because the flower heads are so big, they need no companions to fill up the vase. Instant arrangement!

The big flower heads of hydrangeas are perfect for the massive arrangements needed for large, open spaces. Think of them as an interesting filler or background material, using them instead of greens, and then add other flowers.

Tips for Using Fresh Hydrangea

- If you have floral food, add it to the water to prolong the life of the flowers. If not, change the water every other day.
- Always remove bottom leaves so they don't decay in the water.
- Whenever you gather branches from a shrub for indoor display, use it as an opportunity to shape the shrub. I rarely do an official pruning. Since I gather so much material for my home, I can accomplish two tasks simultaneously.

2 USING DRIED HYDRANGEAS



While it seems every visitor to the Philadelphia Flower Show walks away with a bunch of freshly cut pussy willow stems, I'm sure that one of the most asked questions at the Show is, "How do you dry hydrangea and keep it from shriveling up." When I offered my dried hydrangea wreaths for sale in the Show's Marketplace, I was inundated with that question.

There's only one foolproof method for drying hydrangea. Make sure each panicle is mature before you cut it. Then it will dry anywhere you put it; no hanging, boiling or special treatment necessary. With Peegees, all the flowers mature at the same time and are ready to cut for drying in late September or early October in our area. You can tell that they're ready because the color changes from ivory-white to blush pink. The pink then becomes tinged with burgundy or green, and the flowers feel less damp to the touch, even papery. If you're a careful observer, you can see that the tiny flower within the center of each set of petal-like sepals has darkened.

The flowers of big-leaf hydrangeas like 'Nikko Blue' and 'Endless Summer' mature at different times throughout the summer and into frost season. That means watching, waiting, and cutting a few flowers at a time from each shrub. Watch the flowers change color as they mature from a brilliant blue or pink to a softer shade mixed with other tones. Tiny center flowers will darken, as with the Peegees.



Tips for Using Dried Hydrangea

- If you've cut the panicles when they're mature, no further processing is needed, and you can use them immediately in wreaths or arrangements. They will continue to dry for a few weeks, but arranging them when freshly cut means there will be no shattering or dropping of petals as you work.
- Some of the hydrangeas, like *H. petiolaris*, don't have much substance when dried. The species with the fullest flower panicles look best.
- Treat dried hydrangea as you would any other dried flower; keep it away from intense humidity and direct sunlight. Also keep them away from curious, clutching hands and wagging dog tails.



Hydrangeas are dramatic enough to stand alone in an abundant wreath with no other accompaniment, but perhaps you're looking for something more complex. Here are some ideas.

- Start with a straw wreath base. Make loops of fresh bear grass (every florist carries it) or any other narrow grass from your garden. Secure the ends with a rubber band or tight wire.
- Pin the loops on the straw base, each with one floral pin. Then pin on panicles of hydrangea, covering the whole straw base. *Voila*—you're finished. Hang over a nail or stand along a mantel to display.
- If you wake up the next morning and want to continue, take out the glue gun and start adding other dried flowers. I've used globe thistle, roses, celosia, and heather, but by all means, use whatever you have. Just remember to cut the stems short before gluing.
- Use plain hydrangea and team it with fresh or dried magnolia leaves.
- Use a plain hydrangea wreath as a centerpiece. Insert a cake stand in the center and pile up some fruits of the season. Osage oranges gathered from a roadside make an interesting color and textural combination. 🌿



MAKING A HYDRANGEA WREATH

3



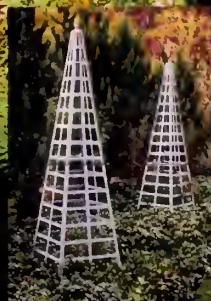
Ellen Spector Platt is the author of nine books on flower and herb topics. Her latest is *Easy & Elegant Rose Design: Beyond the Garden* (reviewed in the April 2005 issue of *Green Scene*). She teaches floral design in the certificate program of the New York Horticultural Society, and her website is www.ellenspectorplatt.com.

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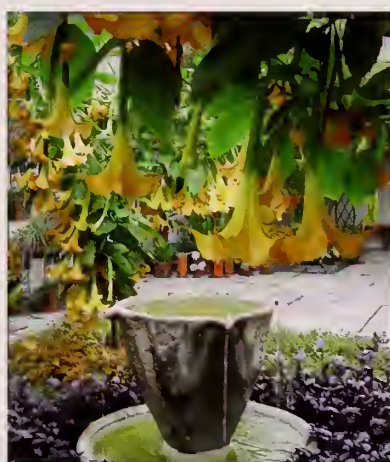


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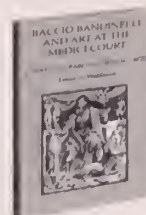


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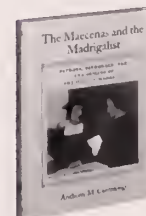


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When It Rains, It Pours

Understanding the Importance of Stormwater Runoff

Story by Adam Levine

There's nothing like a good summer thunderstorm. The air cools, the sky darkens, and the wind seems to suddenly come out of nowhere; then the thunder cracks and people run madly for cover as the rain rushes down. It's one of nature's "big ticket" shows. But believe it or not, storms can have nasty environmental consequences in urban areas. "Stormwater runoff" (rainfall and melted precipitation that runs over the land and into our rivers and streams) is now the primary source of water pollution in many parts of the United States.

What can be done? In Philadelphia, the Pennsylvania Horticultural Society has joined forces with the Philadelphia Water Department to minimize stormwater runoff through innovative urban landscaping projects.

SO, WHAT'S THE GOOD NEWS?

In the Schuylkill River within Philadelphia, more than 40 species of fish now thrive, and a river otter was recently seen cavorting at the Fairmount Dam near the Philadelphia Museum of Art.

Just a few decades ago, this would have been unthinkable. The Schuylkill was, to put it kindly, a murky mess. But the creation of the federal Environmental Protection Agency and the passage of the Clean Water Act in the early 1970s helped to turn things around. Laws banning the discharge of industrial wastes and municipal sewage have resulted in dramatic improvements in water quality and the return of aquatic life to many of our rivers and streams.

The Delaware River has also come back to life, a recovery that is more than biological. The riverfront is undergoing a residen-

tial boom that would have been unimaginable 40 or 50 years ago. In those days, the rotten-egg smell of hydrogen sulfide—a product of sewage decomposition—could waft more than a mile inland from the river on a hot summer day, causing staid William Penn atop City Hall to hold his nose in disgust (at least in the vision of editorial cartoonists).

WHAT'S THE NOT-SO-GOOD NEWS?

Despite the success of this nationwide cleanup effort, our rivers and streams are not as clean as they should be. In many streams, boating and fishing are now considered safe, but swimming (where you're in direct contact with the water) still poses a health risk. With the most obvious pollution sources now under control, federal and state regulations are now focusing on less visible sources, such as stormwater runoff.

In Philadelphia, most of the older areas are served by *combined sewers*, which collect sewage and stormwater runoff in the same pipe. Those pipes drain by gravity toward the nearest stream or river and, until well into the 20th century, that is where they dumped their contents. As the city's popu-

lation continued to explode, peaking at more than two million people around 1950, this method of sewage disposal became untenable.

Beginning in the early 1900s and continuing through the mid-1960s, Philadelphia constructed a massive sewage collection and treatment system, which represents the most extensive and expensive part of the city's infrastructure. Like most systems, this one is not perfect. The main problem is the system's inability to handle high storm flows. "During heavy rains the amount of flow can exceed the capacity that a sewer can carry or that the treatment plant can clean up," says Glen Abrams, urban watersheds planner with the Philadelphia Water Department (PWD). "When that happens, those large flows are diverted out of the system and into the rivers or streams." (For the technically-inclined, this phenomenon is known as a *combined sewer overflow*.)

In the Philadelphia system, there are about 200 locations where these overflows occur with varying frequencies, polluting the city's rivers and streams with significant amounts of bacteria and other contaminants. Along with many other cities, Philadelphia is now under state and federal mandates to minimize the number of overflows and mitigate their effects.

Newer parts of the city are served by "separate sewers," carrying stormwater and sewage in separate pipes. The stormwater pipes dump directly into the nearest stream; the sewage flows to treatment plants. It sounds like a good solution, but

this approach is also fraught with complications. “The problem here is that as stormwater runs over rooftops, parking lots, streets, roadways and even across land, it picks up pollutants like motor oil, pesticides, chemical fertilizers, trash, and other wastes,” Abrams says. It’s not only an issue for the city, but for the suburbs as well.

SEEKING ALTERNATIVE SOLUTIONS

Simply put, the key to controlling stormwater pollution is to keep as much runoff as possible out of the sewers, especially during big storms, when those dreaded “combined sewer overflows” are most likely to occur. To avoid this problem, most cities rely on costly infrastructure—building bigger pipes and underground storage tanks that detain the flow until it stops raining and then slowly release it to the treatment plants.

Philadelphia has built a few of these projects, but an alternative method is “low-impact neighborhood development,” a long-term, incremental approach that seeks to manage stormwater in more natural ways, relying more on landscaping than infrastructure.

In looking to implement such projects in Philadelphia, PWD saw PHS as a natural partner. “PHS has lots of experience in introducing horticulture into neighborhoods,” Abrams says. Funds awarded through the PA Department of Environmental Protection’s Growing Greener program allowed the partnership to undertake a test project; five vacant land sites were re-graded so that stormwater stays on the site, collecting in swales and detention areas and then slowly soaking back into the ground (rather than running off into the streets and then the sewers).

These small-scale projects can only make an impact if they proliferate around the city. As in recycling, the combined effects of many projects will have a cumulative impact, which will ultimately lessen the burden on our sewer system. Residents need to understand how these unusual, ephemeral urban “ponds” can play an important environmental role, and the public also needs to be assured that the ponds will drain quickly enough (within 24 hours) to prevent any disease-carrying mosquito larvae from hatching out.

Abrams recognized from the start that the strong relationship between PHS and

the local community is crucial to this education process and to the long-term stewardship of these sites. “For us, it’s not only about implementation,” says Maitreyi Roy, Philadelphia Green director at PHS. “For these projects to succeed, we need a holistic approach that integrates each site into the life of the community.”

Another pilot project involves PHS, the Water Department, and the Philadelphia School District working together to bring greening to schoolyards, which are often entirely paved and lacking in green space. “The lack of vegetation reinforces the disconnect that urban kids have from their environment,” Abrams notes. The School District’s “Campus Parks Initiative” aims to replace some of the blacktop with gardens, and stormwater management components will also be incorporated into these revitalized landscapes.

“We hope to create a whole series of ‘natural sponges’ in the city that reconnect the urban land to the natural water cycle,” says Abrams. “What we’ve lost is a critical part of that cycle—infiltration, the water soaking down and recharging the groundwater.”

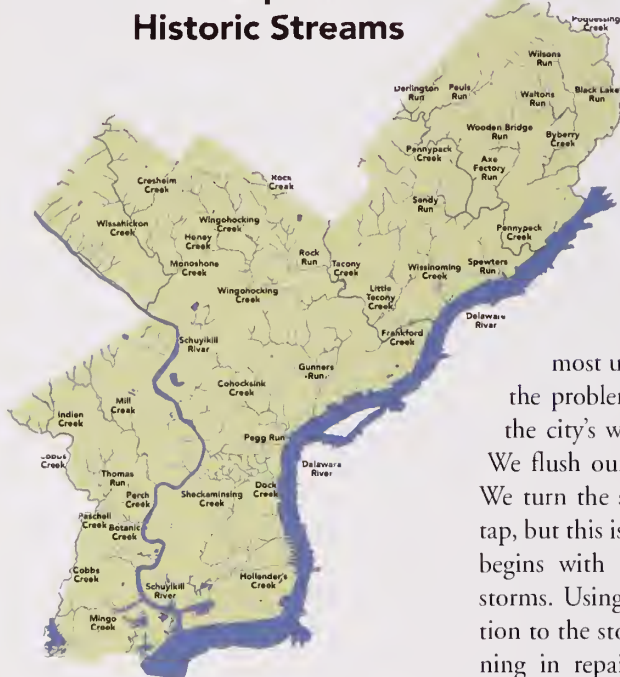
“During heavy rains, the amount of stormwater flow can exceed the capacity that a sewer can carry or that the treatment plant can clean up. When that happens, those large flows are diverted...into the rivers or streams.”

— Glen Abrams, urban watersheds planner with the Philadelphia Water Department



West Philadelphia’s Mill Creek sewer, under construction in 1883.

Philadelphia's Historic Streams



MAKING THE CONNECTION

In some ways, the construction of huge infrastructure projects seems to be an easier (albeit costlier) solution to the stormwater runoff problem. One large underground storage tank might hold as much runoff as 1,000 vacant-lot ponds. The large tank would be a solution that, as long as it worked, the average person would never have to think about. Like the sewer system itself, the tank would be out of sight, out of mind.

But in the end, the invisibility of most urban infrastructure is at the crux of the problem. Most people don't know where the city's water comes from or where it goes. We flush our porcelain toilets, and then what? We turn the spigot and water comes out of the tap, but this is only the end of a long process that begins with those awesome summer thunderstorms. Using the landscape as part of the solution to the stormwater problem is a small beginning in repairing this disconnection with our environment, helping to reveal one part of a natural cycle that, whether we realize it or not, is the basis of life on earth. 🌿

Adam Levine, a frequent *Green Scene* contributor, is also an environmental historian who works with the Philadelphia Water Department.

FOR MORE INFORMATION

Adam Levine's Web site, PhillyH₂O, has a wealth of information about the history and development of the city's watersheds and sewer system. For a special page on stormwater, with information and illustrations relating directly to this article, go to www.phillyh2o.org/stormwater.htm.

The exhibits at the Fairmount Water Works Interpretive Center, located in the historic Water Works complex north of the Philadelphia Museum of Art, are educational and entertaining for adults and children alike. Topics covered include the history of the water supply and sewer system, the natural water cycle, watersheds, stormwater runoff, and much more. Admission is free.

For information, visit www.fairmountwaterworks.org.



Left: These vacant lots have been re-graded to catch rain-water, which slowly soaks into the ground instead of flooding sewer pipes.

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Mention groundcovers and what comes to mind? Chances are that pachysandra, ivy and vinca win this word-association test, mostly because of their reliability and low cost. But many grasses, low-growing shrubs, and perennials perform extraordinarily well in a groundcover role. Thinking beyond the traditional choices can yield some interesting results.

Groundcovers have numerous benefits. Situated correctly, they discourage weeds and reduce maintenance chores. They provide cooling shade for shallow-rooted plants like rhododendrons and azaleas. Adding a groundcover to an area that usually requires annual mulching can reduce mulch expenditures and improve the looks of your garden at the same time. Finally, groundcovers heighten the impact of trees and shrubs by adding an intensity of color and lushness that will make your garden stand out.

A good groundcover plant has a spreading habit that discourages weeds. Well-behaved groundcovers also should have the following features:

- require minimal maintenance
- complement surrounding plants
- remain attractive for an extended time period—evergreen features are a plus, but are not always essential
- don't compete with roots of neighboring shrubs or trees.

Exploring Uncommon Ideas for Groundcovers

Story by Janet Bly

COVERING GROUND

Alan and Linda Detrick



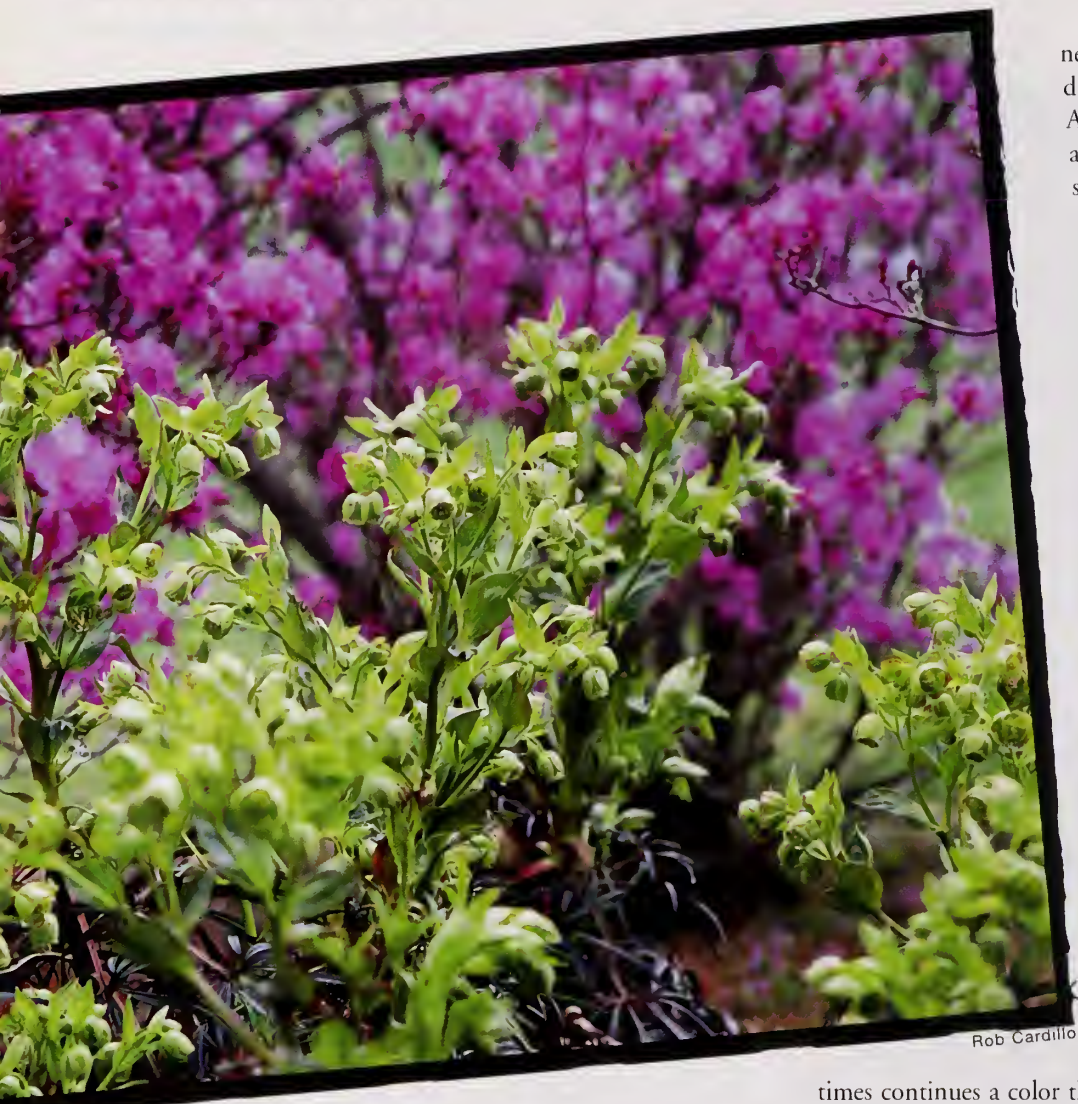
Dianthus gratianopolitus 'Bath's Pink'

Aruncus aethusifolius (dwarf goatsbeard)

Rob Cardillo



Groundcovers



Rob Cardillo

Before choosing a groundcover, evaluate your growing conditions. Like other plants, the happiest, least-demanding groundcovers grow in conditions that match their cultural requirements. In other words, trying to fight Mother Nature usually means frustration and more work. How much sun does the area receive and at what time of day? Does the area tend to be moist or dry? Can you water this area without undue effort? Like any other planting project, it's a good idea to get a soil test at the outset to guide your plant choices and make appropriate bed preparations. Leaf mold and compost are always good soil amendments, since they enrich the soil with organic matter and help retain moisture.

It's tempting to think of groundcovers merely as utilitarian space fillers. But like a specimen tree, they introduce a

Helleborus foetidus

new element to the garden and deserve as much consideration. Attention to bloom color, foliage, and texture should guide your selection process.

When planning your design, try "layering" to connect the groundcover to the trees and shrubs growing above it. Underplant a flowering tree or shrub with a groundcover that shares the bloom time and color. Combining a Kousa dogwood, for example, with a white-blooming perennial geranium like *Geranium x cantabrigiense* 'St. Ola' results in a repetition of white blooms at different levels. Or, a redbud (*Cercis canadensis*) paired with rose daphne (*Daphne cneorum* 'Ruby Glow') makes for a great spring vision in pink. Color layering is synergistic, the effect giving greater punch than either one alone.

Bloom succession is another concept that works well with groundcovers. A mix of plants with similar flower color at different

times continues a color theme over an extended time period. At the Enid Haupt Garden in Washington, DC, sweet box (*Sarcococca hookeriana* var. *humilis*), a low evergreen shrub with white fragrant flowers in February, shares space with *Geranium macrorrhizum* 'Album' (also evergreen, with white blooms in May-June) and *Aruncus aethusifolius* (dwarf goatsbeard, blooming in June-July). This particular combination also features a great variation in foliage texture—another way to keep the ground level interesting.

Flowers aren't the only way to bring in color. Yellow-foliaged plants brighten up shady spots and draw attention over a long period of time, while many flowering plants bloom for only a few weeks. One such plant is *Hakonechloa macra* 'All Gold', a new Japanese forest-grass cultivar, introduced by Terra Nova Nurseries in Oregon. Described as metallic gold, spiky and upright, it's a great choice for evenly moist, shaded areas with rich soil. For lightly shaded or sunny locations, the long-popular deutzia (*Deutzia gracilis*) jazzes it up with a new Proven Winners cultivar,

Barren strawberry
(*Waldsteinia ternata*)

'Chardonnay Pearls', which offers striking chartreuse leaves along with the familiar white flowers.

Dark-foliaged plants can also enhance the beauty of shaded areas. Hellebores fill this role nicely and are an increasingly popular choice for shaded, moist areas. The stinking hellebore (*Helleborus foetidus*) has dark green, narrowly divided foliage that provides great texture and color. The light green flowers appear early in spring and last for an extended period. Christmas rose (*Helleborus niger*) also performs well and has larger, leathery leaves. Its common name notwithstanding, it blooms generally appear in January and last until April.

You can also pair the foliage of trees or shrubs with groundcovers. Epimediums make great groundcovers and *Epimedium grandiflorum* 'Lilafee' is particularly lovely, with large lavender blossoms rising above the heart-shaped foliage that is bronze when new and bright green when mature. A 'Lilafee' planting under a Katsura tree (*Cercidiphyllum japonicum*) creates a striking echo of foliage coloration and shape.

If you can't live without pachysandra, try the native Allegheny spurge (*Pachysandra procumbens*) for a lovely, ele-

Deutzia gracilis 'Chardonnay Pearls'

Terra Nova



Terra Nova



Groundcovers

Allegheny spurge
(*Pachysandra procumbens*)



gant effect. Great in dappled or deep shade, fragrant flower spikes of pink and white appear in spring. Green summer foliage takes on silver mottling in the fall. Evergreen in Zones 7-10, it is generally herbaceous in this area.

Challenges of tough sites (sunny, dry, sloped) can be overcome with the right choice. Barren strawberry (*Waldsteinia ternata*) has nicely lobed evergreen foliage and yellow blooms in spring. This is a good, low-growing (6 inches x 36 inches), weed-smothering plant that loves neglect.

Dianthus 'Bath's Pink' (with its delightful common name of "cheddar pink") presents a soft and refined look for banks and dry spots. Another Proven Winners entry, its grey-green evergreen foliage forms a low mat, and pink blooms over an extended period in May and June make a great display.

At the end of the day, the only rule about groundcovers is to remember that there are no rules. Popular evidence aside, your choices for groundcover plants are virtually unlimited. 🌿

Janet Bly is owner of Signature Gardens, LLC, a garden design firm.

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Make New Friends



Summer is still with us, but the first signs of autumn are creeping in the door. Garden centers and nurseries display boxes of bulbs for sale. Tempted, we gardeners succumb to impulse purchases on our path to the checkout counter. But as the saying goes, "Make new friends while you keep the old," which for us means, "Try some new bulbs this year."

THE WILD SIDE. Consider going wild in the garden. In mid-spring, the elegant *Fritillaria verticillata* has greenish-white bells atop an 18-inch stalk, with twisting, tendril-like narrow leaves that hold onto nearby plants in the woodland. Tropical-looking dragon arum (*Arum dracuncul*, syn. *Dracunculus vulgaris*) has a blood-red sheath wrapping around an elongated spike in early summer. Pollinated by carrion beetles and flies,

it smells like rotting flesh for the first couple of days. Hardy in my woodland, with leaves reminiscent of stinking hellebore, the dragon arum looks superb with ferns and hosta at the bottom of my driveway, well away from the house. *Iris bucharica* flowers in my garden late every April and presents two or more buttercup-yellow and white flowers per stem amidst the shiny, apple-green leaves, going dormant soon afterwards. Planted on a sunny slope, it copes with my clay soil (though better drainage would be advisable).

WHERE TO PLANT. Choosing a site for your new bulbs is often more of a quandary than buying them. You need to understand your garden's microclimate, as well as the needs of the bulbs, to make your plantings a success. Tulips, for example, are not woodland plants and will fail accordingly. Few bulbs, in fact, want soggy soil.

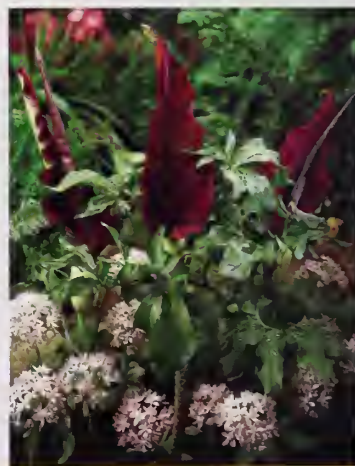
Think beyond the moment of bloom and consider the bulb's habit of growth. Taller alliums such as 'Globemaster', 'Firmament', 'Rien Poortvliet', and 'Lucy Ball' lose their leaves as flower buds form. The solution to their naked appearance is simple: incorporate them with ornamental grasses and herbaceous perennials such as yarrow (*Achillea* 'Coronation Gold' or 'Moonlight'). Peonies, daylilies, and Siberian iris also make great partners for tulips and daffodils in a flower border. The herbaceous perennials' foliage disguises the aging daffodil leaves (which one is not permitted to fold, braid, rubber-band, or otherwise knot up.)

TAKE A CHANCE! It's been said that 80% of the sales in a grocery store come from 20% of the items sold

there. No doubt it's the same for garden centers and nurseries. Sunshine-yellow daffodils and vivid red tulips are popular for a reason and might be just what you need to satisfy your craving for bulbs, along with fragrant hyacinths and a plethora of smaller bulbs, from snowdrops, scillas, and crocus to grape hyacinths and more. But in addition, let this be the year you plant something funky, something wild, and something new in your garden.

Left: *Allium* 'Globemaster'

Below: *Arum dracuncul*



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Carolyn Walker owns Carolyn's Shade Gardens in Bryn Mawr, PA, where she maintains several acres of shady display areas. She can be reached at carolynsshadegardens@verizon.net or 610-525-4664

Late Summer Natives

In August and September, many late-summer and early-fall-flowering plants thrive in my shade garden, including three easy-to-grow native plants with showy flowers and majestic habits. These star performers make a wonderful addition to the fall garden.

Chelone lyonii, or pink turtlehead, comes from the mountains of the southeastern United States. It has 2-to-4-foot, dense upright stems and naturalizes slowly, but not aggressively, by rhizomes, forming large clumps. Its 6-inch, emerald-green, glossy leaves—rounded at the base and narrowing to a pointed tip—form a stunning backdrop for large clusters of 1-inch, clear pink, snapdragon-like flowers that appear in August and September. A mature planting in full bloom is breathtaking, and the flowers are excellent for cutting. As an added bonus, its chartreuse seedpods stand out nicely against the dark leaves and last into November.

Pink turtlehead grows best in average to moist soil in part shade and does well in wet areas. My patch thrives in a moist, north-facing corner with full but open shade. You can pinch back the stems in May to produce bushier plants. Pink turtlehead attracts checker spot butterflies but resists pests, deer, and diseases.

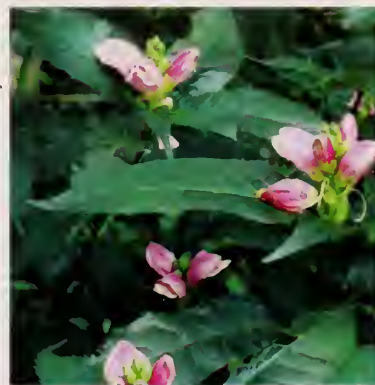
Aster cordifolius, or blue wood aster, grows in the dry meadows and woods of the eastern United States. The 3-to-4-foot, bushy plants sport 5-inch-long, smooth, gray-blue leaves with wine-red highlights. In September and October, loose, 1-foot panicles of blue-violet flowers form atop erect stems. The plants bloom profusely and, when massed, produce a beautiful, billowy blue haze.

Blue wood aster grows in average to dry, well-drained soil in part to full shade. Plant it under trees, along wood edges, and among hosta to cover up tired plants. It is a great candidate for dry areas in gardens with heavy root competition. It thrives in my woodland under 100-year-old sycamores and black walnuts. It will self-sow when happy and can be pinched back to produce bushier plants. The cut flowers make a great substitute for baby's breath in arrangements. Insects and diseases are not a problem, but deer occasionally nibble on it. Blue wood aster flowers attract many different butterflies, especially crescent spot butterflies.

Lobelia cardinalis, or cardinal flower, grows in wet meadows and on stream banks throughout most of the United States. The 3-to-4-foot, upright, un-branched stems arise in late spring from over-wintering basal rosettes. The 6-inch, dark green, lance-shaped leaves often have red highlights. In August and September, up to 50 brilliant, two-lipped, scarlet-red flowers cover the top 18 inches of each stalk. Cardinal flower's bright color makes it visible from a great distance in the garden.

Cardinal flower grows in average to moist soil, even in standing water, in part to full shade. Its reputation for being short-lived comes, I believe, from the fact that garden books often recommend planting it in full sun. I have long-lasting plants growing in average garden soil in the shade, and in moist areas, it self-sows happily to form large colonies. I have had bad luck with the many cultivars and crosses sold as *Lobelia cardinalis* and recommend sticking with the straight species. It has no pest or disease problems and, since it is pollinated by ruby-throated hummingbirds, you are almost guaranteed to attract this gorgeous bird if you plant this fabulous flower.

Carolyn Walker



Left: *Chelone lyonii*

Below left:
Aster cordifolius

Below right:
Lobelia cardinalis

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Photo by John Gannon

Rittenhouse Square in BLOOM

By Jennifer Reynolds

the limited resources of the Fairmount Park Commission, under whose auspices Rittenhouse Square falls, concerned neighbors banded together to work with the city in a public-private partnership. From a simple start involving litter clean-up and flower planting, FRS has helped to support an array of ambitious projects and initiatives to protect and preserve this precious square of green.

"Through the years, the city has implemented a range of capital improvements in Rittenhouse Square," reflects Chris Palmer, director of operations and landscape management for the Fairmount Park Commission. "And the Friends group has been a valuable partner in the park."

The Parisian flair of Rittenhouse Square is due to the vision of Paul Cret, the Beaux Arts School architect commissioned to redesign the Square in 1913, and whose body of work includes the Barnes Foundation, Rodin Museum, and Benjamin Franklin Bridge. Born and raised in France, Cret returned to his homeland to fight in World War I. "Cret was thinking of Rittenhouse Square even when he was in the trenches," says Nancy Heinzen, who serves on the board of directors of FRS as vice president of landscaping. "He sent back sketches of the fountain and reflecting pool. The allée of chestnut trees you see today are a very French touch."

Towering over the sidewalks, the chestnuts provide a stately source of shade for what *Philadelphia Inquirer* architectural critic Inga Saffron called "the nation's most beautiful urban park." When disease dooms existing

trees in the Square, they are replaced by healthy young saplings. FRS recently purchased and paid for the planting of oak, maple, ash, and autumn blaze trees, all from the Fairmount Park Commission's menu of approved trees.

In its nearly 20 years, FRS has efficiently plowed more than 90% of the funds it raises annually from membership fees and its June "Ball on the Square" event into fencing, fountains and flowers, lighting and landscaping, tree tending and trash toting. FRS also pays for sidewalk cleaning by Center City District employees. It has replaced the sprinkler system, installed and sold sponsorships on 147 teak benches, and writes checks to cover landscaping fees. Works now in progress include replacing and painting exterior fences, replacing finials, and arranging for a new shed.

Notes Heinzen, "Although Cret was childless, he was very sensitive to the needs of little ones in the city and felt strongly that parks are for children." Cret would be pleased to see that children figure largely in Rittenhouse Square. New babies make their public debut at the Goat Statue, the unofficial meeting place of children and their caregivers at the southwestern corner of the park, while toddlers never tire of climbing on statues and chasing pigeons. Students sun themselves, office workers eat their lunches, dog owners parade their pooches, and retirees meet for daily gossip. No wonder Rittenhouse Square was recently named #6 on the list of 20 Best North American Districts, Downtowns, and Neighborhoods by the Project for Public Spaces, and no wonder it has hundreds of best "friends." 🌿

Imagine you're in charge of a six-acre expanse in the heart of the city, visited by 3,000 people a day. The planting, mulching, weeding, pruning, watering, raking, mowing, trash-toting, and beautifying requirements are mind-boggling. Such is the scenario at Rittenhouse Square, one of five original city parks specified by William Penn in his original plan for Philadelphia. Despite massive daily wear and tear, the park maintains its sophisticated European beauty year after year—a feat made possible largely by the city's Fairmount Park Commission and the energetic efforts of a group of neighbors called the Friends of Rittenhouse Square (FRS).

The roots of FRS go back to 1976, when Bicentennial frenzy was building and Philadelphia was undergoing a city-wide spruce-up. To supplement

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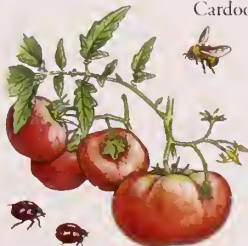
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GREEN scene

**COLORFUL
FALL AZALEAS**
page 12

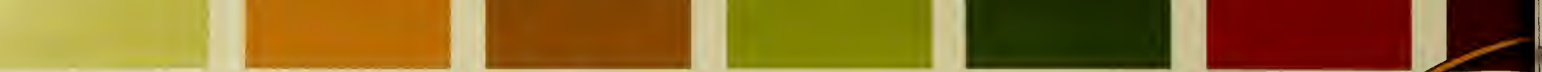
**2006 PHS GOLD
MEDAL PLANTS**
page 18

**MARVELOUS
MOSS**

**A SENSE OF
GARDEN FANTASY**
page 24



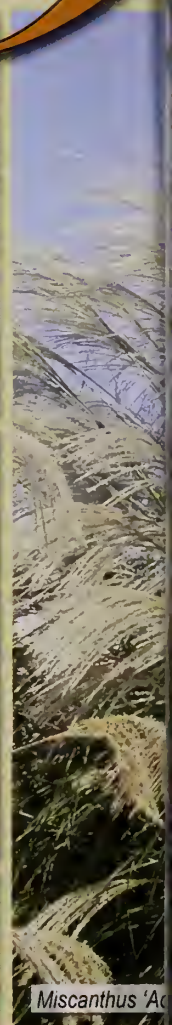
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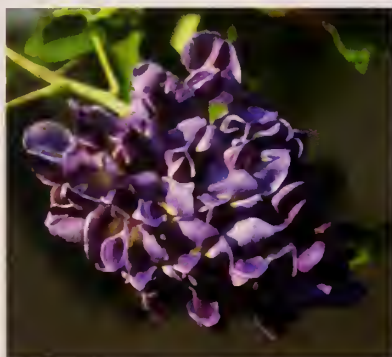
features

12 Falling for Azaleas

Azaleas are typically thought of as spring performers, awing us with their bold blooms. But many azaleas also have colorful fall foliage, which can bring two-season interest to your garden. Patricia A. Taylor reveals these rich autumnal textures.

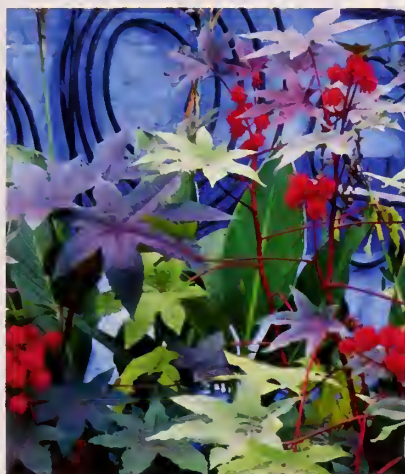
18 Prospecting for Gold

Like those elusive, prized gold nuggets of Western lore, the most spectacular woody plants in the region often are right under our noses. The 2006 winners of the Pennsylvania Horticultural Society's Gold Medal Plant Award are introduced to you by Steve Mostardi, including two shrubs, two trees, and one glorious vine.



24 Living in a Fantasyland

If you're looking to spice up your gardening life, there are numerous ways to generate some enchantment. In this photo essay, photographer Rob Cardillo shows us lush lagoons, fire-lit gardens, minimalist milieus, and jaw-dropping colors that will rewire your creative senses.



30 Of Moss and Men

Did you know that there are 15,000 species of moss in the world? Or that moss lacks roots, but has "rhizoids"? Or that moss thrives where grass doesn't? To discover more secrets of this subtle wonder, Ilene Sternberg talks to moss mavens David Benner and Jack Miller.

columns

36 The Well-Contained Garden:

Winter Storage for Tropical Container Plants

By Rhoda Maurer

39 Living with Trees:

THE RAKE'S Progress

By Adam Levine

42 The Backyard:

Hanging Around

By John Gannon

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Bring Your Garden Indoors

Like many folks, over the years I've become a bit of a winter gardener. No, not the outdoor "winter interest" type, but the houseplant, love-it-in-a-pot type. Indeed, gardening indoors has distinct advantages over the outdoor variety. There's little or no weeding to be done. The pests are minor and usually controllable. And, best of all, you can have a screaming floral extravaganza in the middle of a roaring Nor'easter in January.

I'd never been too handy with houseplants until one year when I cut back a pot or two of impatiens in October and brought them indoors. By Christmas, the pots were blooming so profusely that I felt like a green-thumbbed genius. Now, I bring *lots* of impatiens inside in the fall and let them run riot all winter. Come spring, I cut them back, haul them outdoors, and usually get another full season out of them. Dollar for dollar, I will always maintain that the humble impatiens is the best annual-flower value for the Delaware Valley. Pest-free, they go crazy all summer in the shade and, once cut back, do double-duty to light up your winter when set in a sunny window. I simply can't live without them.

But there's more to the indoor garden than impatiens. Last year, I had a coleus that was spectacular for most of the winter until it curled up and died. I've had much more luck with zonal geraniums (*Pelargonium* sp.). They like a weekly watering and regular fertilizing; with some good sunlight, you'll definitely get a great wave or two of blossoms. (Hint: don't skimp on the fertilizing during bloom time—they seem to like the extra boost, especially if it's a large plant.) Begonias can be great, too, provided they get enough humidity.

In two recent issues of *Green Scene* (April 2003 and October 2004), we discussed the joys of raising *Phalaenopsis* orchids at home. As these articles revealed, with proper care your orchids add their amazing colors to your indoor oasis. I have about 10 that I keep from year to year near my humid shower, losing perhaps one or two, but often adding a new Phal or an almost equally durable *Phragmipedium*. My eclectic collection also includes various cacti, succulents, and a large bonsai *Ficus benjamina*. Other favorites in this group include the plump desert rose (*Adenium obesum*), *Euphorbia milii* with its hot red flower, and yet another that's cream-colored: *E. milii* var. *lutea*. It's a beauty...or at least it was until I brought it to an early grave. (We indoor gardeners bring about the demise of lots of plants, primarily, I think, so we can happily go out and buy new ones.)

The key to successfully growing most of these plants is, alas, a large sunny window. I say that because not everybody has one, and it's essential to coaxing big blooms out of these plants when it's only 30 degrees outside. If you have a small window, then by all means put some plants on the sill, but



if you really don't have much light, there are alternatives. The dwarf umbrella tree (*Schefflera arboricola*) or your everyday rubber plant, for example, both do well in medium-to-low light areas and are basically un-killable. For more choices, ask for advice at your local nursery.

If you have houseplants that have been summering outdoors, you should make plans to bring them inside very soon. Keep an ear out for frost warnings, since a sudden frost can wipe out your whole collection. A day or two before the move, you may want to blast the plants with a hose to knock off any lingering pests, and also clean out any dead leaves from around the base of the plant to prevent festering disease. And finally, don't forget to cut those impatiens back. Within a few weeks, your sunny window will look like a Caribbean tourism brochure, with blazing pinks, reds and purples galore.

To learn more about bringing plants inside for the winter, please turn to page 36 and read the new container-gardening column by Rhoda Maurer of Scott Arboretum. We're also happy to see the return of columnist Adam Levine, who will treat us this coming year to a series of articles about trees and how they shape our everyday lives. Enjoy. 🌿

Pete Brown

email: greenscene@pennhort.org

Your Tulip SURVIVAL Guide

By Marilyn Romenesko

If it's October, it's time to start thinking about planting your spring-blooming bulbs. Tulips, in particular, come in a wide color range offering everything but a true blue. While tulips were bred primarily for cutting and for flower shows, some of them naturalize, and a few may produce a respectable show (with smaller flowers) two, three, and even five years after planting.

Getting these tulips to rebloom for a few years, however, depends on several factors. Since they are native to the cool mountainous regions of Turkey and the Himalayas, they prefer 6 to 8 hours of sun daily and well-drained soil that remains dry during the summer months. They also prefer to be fertilized three times per

year: once in the fall at planting time, again in spring when they begin to emerge, and again after their foliage has turned brown. "The fertilizer of

choice is a slow-release 7-10-5," according to Jo-

Anne van den

Berg-Ohms, president of John Scheepers, Inc. Jo-Anne also recommends spreading the fertilizer over the soil surface after the bulbs are planted and watering to get the roots established prior to freezing temperatures.

While location is almost everything, there are other factors involved in bringing these beauties back more than once. Planting to the proper depth is critical. Planting tulips to a depth of 8 inches (at the base of the bulb) is preferred, but label directions should be followed for specific varieties. Colorblends, a Dutch bulb supplier, recommends digging your bed to a depth of 24 inches and planting the bulbs at 9 to 10 inches deep. "This forces the mother bulb to produce fewer but bigger bulbs with a better chance to produce flowers the following season," says the company's website.

The most surprising aspect of tulip culture (for return bloom) is that the flower stems should not be cut; only the top portion of the flower stem should be pruned to prevent seed formation. The flower stems as well as the foliage photosynthesize to create the energy needed to bloom the following year. While it is tempting to remove the yellowing foliage and stems, they must be left intact to turn brown prior to being removed. A companion planting such as daylily, hardy geranium, or annual flowers can hide the unsightly foliage.

Bulb size is also a factor in the return of tulips in successive years. Look for the largest bulb size available. Dutch Gardens and other bulb companies offer 14-centimeter bulbs (most are 11-12 cm.) in their "perennial" tulips. Larger bulbs tend to remain whole after blooming, thus providing more energy for the production of large flowers the following year. Smaller bulbs tend to split and thus produce smaller flowers (if any) in successive years.

Species tulips, while more diminutive in size, are some of the best for reblooming over the course of several years. Waterlily and *Kaufmanniana* tulips are two that naturalize. Growing 6 to 8 inches high, they both do quite well in rock gardens and well-drained borders. Giant Darwin hybrid tulips can bloom for several years, too. They are larger bulbs that grow taller, ranging from 16 to 26 inches in height, with much larger blooms. (For additional perennial varieties visit the website of Missouri Botanical Garden, www.mobot.org.)

Granted, if deer or squirrels sniff out your tulips, they're goners, since four-legged pests find them to be an irresistible snack. But if you select the best varieties, plant them to the correct depth, and care for them properly, there's a good chance your tulips will give you more than a few seasons of sensational bloom. 🌷



Below: 'Pink Impression' and 'Salmon Sheets'

Bottom: Darwin hybrid tulips
('Parade' and 'Golden Parade')

Photos courtesy of John Scheepers, Inc.



SOURCES

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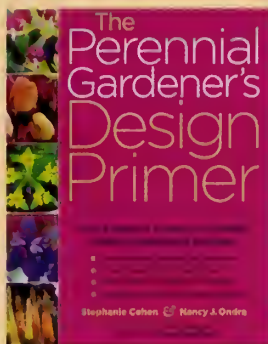
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The Perennial Gardener's Design Primer

by Stephanie Cohen & Nancy J. Ondra

(310 pp., \$24.95)

This collaboration between Cohen and Ondra, two local perennial-gardening powerhouses, yields a truly impressive resource for the home gardener. From describing the individual plants to learning how to make them all work together, this book presents a vast amount of information in a colorful, user-friendly format that all will appreciate. Add vivid color photos and illustrations, and you've got a real keeper on your hands. Bravo!

—Tim Smith

Ghosts in the Garden

by Beth Kephart (144 pp., \$17)

Following in the footsteps of contemporary nature writers like Gretel Ehrlich, and at times sounding almost Thoreau-like ("I went to the garden to see more truly"), Beth Kephart uses the pleasure garden Chanticleer (in Wayne, PA, where PHS members get free admission) as inspiration for thoughtful, mid-life musings on identity, motherhood, aging, and love, among other topics.

—Jane Carroll



Hydrangeas for American Gardens

by Michael A. Dirr (225 pp., \$29.95)

Until the publication of this book, one had to rely on British publications and catalogs to learn about the genus and its wonders. Dirr divides the book into chapters on each species, providing comment on every variety and cultivar. He also gives additional information on culture, propagation, taxonomy, breeding, and resources. The book is generously illustrated with photographs of not only the lovely flower heads, but also (much more usefully) the habits and garden settings. Dirr's wife Bonnie contributes accomplished watercolors and colored-pencil drawings to the book.

—Nancy Q. O'Donnell

The House Plant Expert, Book Two

by Dr. D.G. Hessayon (127 pp., \$14.95)

Considering that Book One in this series has sold 14 million copies around the world, it's easy to understand the demand for a followup. Like the first book, this volume also takes a "sound bite" approach to houseplants, giving each genus a color photo and abbreviated information on care and cultivation. There are also longer articles on design, pests, and diseases and even Christmas-blooming plants. If you love houseplants, owning both volumes seems like a *fait accompli*.

—Tim Smith

The Adventurous Gardener: New York & New Jersey

by Ruah Donnelly (354 pp., \$25.95)

PHS has plenty of members in New York and especially New Jersey, so if that includes you, we thought you'd be interested in this book. True to its subtitle of "Where to Buy the Best Plants in New York and New Jersey," this guide offers specialties, anecdotes, and directions to over 100 nurseries and growers in those states. The author also includes info about nearby restaurants and attractions, so you can make a day of it. What a great resource!

—Pete Prown

Making Peace with the Enemy

By Jennifer Lin



I have made peace with two backyard enemies:

multiflora rose bramble and honeysuckle vines. I've given up trying to tame these two invasive scourges and let them run amok over portions of my property. But I get something in return: Christmas wreaths.

In late fall, I put on an old suede jacket and grab my clipping shears to harvest clusters of rose hip and honeysuckle vines for my annual wreath-making. (The jacket is the only thing in my closet that protects me from the aggressive thorns on the multiflora rose.)

Instead of giving boxes of cookies to friends and family during the holidays, I hand out wreaths. And little does anyone know that these gifts are actually recycled invasives. Think of it as a gardener's version of making lemonade out of lemons.





The multiflora plant produces prodigious rose hips from early October to mid-November. Gathered into clusters, they can be easily wrapped around wreaths made from honeysuckle vines. The rose hips are long lasting, with color that ranges from burnt orange to blood red, depending on how early or late you harvest them. If you can get the berries before the birds, they can be used as an alternative to holly berries as accents in winter arrangements or wreaths.

The invasive honeysuckle vine, meanwhile, is more malleable than wild grape vines for shaping into wreath forms.

My wreath recipe has three simple steps: bending honeysuckle vines into a circular form, wiring rose hip into bundles, and applying the bundles to the form. The only tools needed are clipping shears, good leather gloves (those darn thorns again), and floral wire. These wreaths will hold their color well after Christmas. You can dress them up with a gold ribbon, or leave them plain for a more understated look.

STEP 1: The Wreath Form

You'll need four or five lengths of honeysuckle vines about four feet long. Each should be the thickness of your index finger. It is sad testament to the out-of-control state of honeysuckle on my property that I have plenty of vines this thick. If your honeysuckle problem is not as bad, you'll have to scavenge for mature vines in the woods.

Don't strip the vines of their papery, dark outer layer. You want the vines to look like grape vines. Take a vine and shape it into circle, putting one end under the other to keep it in place. You may have to use a little muscle, but this resistance is what holds the vines in place. The wreath form should be about a foot or so in diameter. If it looks more oval than round, don't be afraid to force it into a circle; it will bend easily. Wrap another vine around this one, going over and under the first vine. Repeat with all the vines.

Learn About Invasive Plants Online

Ecology & Management of Invasive Plants Program

www.invasiveplants.net

Center for Invasive Plant Management

www.weedcenter.org

National Park Service

www.nps.gov/plants/alien

STEP 2: Rose-Hip Bundles

Take about six clusters of rose hip. Hold together in a bushy clump and tightly wrap floral wire around the stems. Clip the stems. You'll be placing these one on top of the other on the wreath form. The number will determine how big your wreath will be. Start by making at least a dozen clusters.

STEP 3: Applying the bundles

Take about 10 inches of floral wire. Place a bundle of rose hip on the wreath form. Use the wire to secure the bundle to the honeysuckle wreath. Repeat with all the bundles. Make sure the bundles are close together to give the wreath a full look. 🌿

Jennifer Lin is a writer for the *Philadelphia Inquirer* and serves on the PHS Publications Committee.

Shrubs

AZALEAS

with Superb Fall Foliage

Story by Patricia A. Taylor
Photography by Alan & Linda Detrick





“I hope that
you will be
amazed
as I am
at how much
interest
azaleas
add to your
gardens
throughout
the year.”

On an early September day, three years ago, I came across a shrub with deep burgundy foliage on the grounds of Old Westbury Gardens on Long Island. Enchanted by the color, I parted some branches to see the label and was surprised to learn that I was looking at a native pinkshell azalea (*Rhododendron vaseyi*) in the first flush of its annual fall show. Until that day, I had always assumed azaleas were only colorful in spring and summer.

Clarence Towe, author of *American Azaleas* (Timber Press, 2004), says that I was not alone in this opinion. While half of the 14 azaleas native to the East Coast have colorful fall foliage, they are rarely used by landscapers with this feature in mind. He believes more gardeners should utilize these two-season plants.

Take, for example, the **flame azalea** (*R. calendulaceum*). Ablaze with fiercely orange spring flowers—when the 18th century plant explorer William Bartram first saw these growing in northern Georgia he described the woods as burning with their color—this 6-to-12-foot-tall shrub is equally dramatic in the fall, when its leaves add orange and red sparks to garden scenes.

On a softer color scale, the 6-to-12-foot **pinxterbloom** (*R. periclymenoides*) is covered with fragrant white to light pink flowers in early spring and in fall features burgundy colors washing through its leaves.

And then there's the **roseshell azalea** (*R. prinophyllum*). The early May flowers on this 5-to-10-foot-tall plant are pink and fragrant, opening amid emerging leaves with pink to bronze highlights. In fall, the leaves in full sun turn russet red to burgundy while those in shade turn yellow. Frequently, Mr. Towe told me, this azalea will bear both fall colors, with red

foliage on top and yellow underneath.

Mr. Towe added a note of caution. Foliage color on azaleas is affected by the same factors that influence color on trees and other shrubs: the amount of moisture in summer and the coolness of late summer and early autumn nights. A location featuring morning sun and afternoon shade also contributes to more colorful fall leaves.

He then suggested that I contact Wayne Mezitt of Weston Nurseries in Hopkinton, Massachusetts. Mr. Mezitt's father, Ed, is famous in horticultural circles for introducing the PJM rhododendrons in the late 1930s. In the 1950s, Ed created another spectacular generation of shrubs, featuring native azaleas as one or more of the parents. These shrubs all inherited the native azalea genes for mildew resistance and low maintenance.

Wayne named five with all-native parentage that are particularly outstanding:

- **'Pennsylvania'**, at only 4 feet tall, is perfect for smaller gardens. It is the last of the fragrant azaleas to bloom and bears pink flowers with orange eyes throughout late July and into August. The leaves turn a distinctive coppery red in fall.

Shrubs



Rhododendrons Fall & Spring

THIS PAGE

Left top: 'Shrimp Pink'

Left bottom: 'Karen'

OPPOSITE PAGE

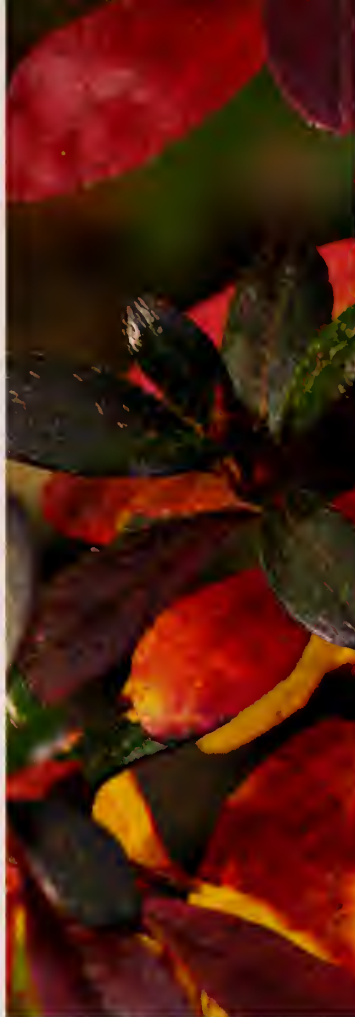
Top left: 'Girard's Petite'

Top right: 'Girard's Fuschia'

Bottom: 'Schlippeneleachy'

- 'Weston's Sparkler' tops out at 6 feet and bears fragrant pink flowers in July. In fall, its blue-green leaves, which have silver undersides, turn a dark wine-purple.
- 'Pink and Sweet', which grows 4 to 6 feet tall, lives up to its name with a massive June display of softly fragrant pink flowers. The late summer foliage continues the theme when it assumes a dusty pink coloring before finally aging to a purple-red.
- 'Weston's Innocence' is anything but innocent in the fall when its leaves turn a brilliant burgundy. In June, this 4-to-6-foot-tall shrub is covered with small, intensely fragrant white flowers.
- 'Weston's Lemon Drop' grows to 8 feet and carries gardens through the heat of high summer. Its peach-tone buds swell throughout June and into early July. From mid July and often well into August, these buds open into pale yellow flowers. The leaves, a distinctive blue-green, turn a red-dish orange in fall.

Ed Mezitt also mixed East and West in his breeding work. In the case of the Shrimp pink hybrids, for example, he used the native **Carolina rhododendron** (*R. minus*) and the 'Cornell Pink' cultivar of the Asian *R. mucronulatum* as parents. The resulting seedlings grew to compact, 3-to-4-feet-tall plants with



Shrubs

Fall Open House at Meadowbrook Farm

Join us at Meadowbrook Farm for our annual Fall Open House, Saturday, October 22 from 10 AM to 5 PM. There will be self-guided tours of the house and private gardens, where you can enjoy fall-themed plantings and decorations.

Kids, come in your scariest (or cutest) costume and participate in fun events and activities. Adults will be interested in talks and demos throughout the day, and we'll have free refreshments for everyone, plus prize drawings and sales. For more information call 215-887-5900 or visit www.gotomeadowbrook.com.



numerous soft pink flowers in mid-spring and leaves dotted with a rainbow mixture—purples, reds, and yellows—of colors in fall. These are now sold either as Shrimp pink hybrids or as the named varieties 'Caronella', 'Llenroc', and 'Vallya'.

Other breeders concentrated solely on Asian species and produced such garden gems as 'Karen', a 3-foot-tall shrub with rich purple spring flowers

and evergreen foliage that takes on red and black maroon tints in cold weather. 'Girard's Petite' is a similarly small, evergreen shrub but with cheery, rose-colored spring flowers and glossy green leaves that take on deep red tints in fall.

When it comes to the **royal azalea** (*R. schlippenbachii*), no breeding work was required at all. Considered by many to be the finest of the deciduous azalea



decorate spring settings with bright orange-red tones and leaves that are a deep, glossy green in summer and a shiny burgundy wine color in winter.

Now is the perfect time to seek out two-season members of the rhododendron genus. Just go to a local nursery or retail garden center and check out the leaf color on these shrubs, some of which may be offered at reduced prices to clear

out stock before winter sets in.

I hope you will no longer be surprised as I once was to see the colorful foliage on many rhododendrons. You will be amazed at how much interest they add to your gardens throughout the year. 🌿

Patricia A. Taylor is a long-time *Green Scene* contributor and also writes for *The New York Times*, among other publications.

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species, this 6-to-8-foot shrub frequently bears a mixture of pure white and light pink flowers in spring. These are followed by rich green leaves that turn a soft yellow in fall.

For those with really small gardens, Hank Schannen, proprietor of Rare Find Nursery in Jackson, New Jersey, recommends 'Maruschka' for year-round appeal. Growing less than one foot tall, this evergreen azalea features flowers that

Five for Survival 2006

The PHS Gold Medal Plant Awards

Story by Stephen Mostardi



The Pennsylvania Horticultural Society's Gold Medal Plant Award program recognizes and promotes beautiful and reliable trees, shrubs, and vines that thrive in the Mid-Atlantic region, and the five winners for 2006 illustrate the great diversity of plants fitting that description. This year's selections include two shrub gems that have been hiding in plain sight, two highly valuable trees, and a native vine that deserves much more attention. These plants are useful landscape problem solvers that can survive even the most difficult conditions.

Hydrangea paniculata 'Limelight' (Panicle Hydrangea)

Hydrangeas have exploded in popularity, and there are numerous varieties currently on the market. This representative of the panicle species of *Hydrangea* received a Gold Medal Award for its improved landscape performance.

Serious flower power is the hallmark of this deciduous shrub, since it blooms steadily from mid-summer through fall. Its cultivar name, 'Limelight', refers to the initial lime-green coloration of the pyramidal flower clusters held erect on sturdy stems with coarse green foliage. The long-lasting show is charac-

terized by a transformation of bloom color to white, then shades of pink and burgundy. In the fall, all the colors are on display as the plant exhibits various stages of bloom.

'Limelight' can be vigorous, reaching an ultimate size of 8 feet tall by 6 feet wide. Pruning the plant in early spring can regulate the size and shape somewhat and allow flower buds to form on current season's growth. Since freeze damage is not an issue, the plant will provide year after year of dependable bloom. It grows best in average to moist soil conditions, and full to partial sun will bring copious flowers. The best part of all is that

Limelight is readily available at most garden centers, making this easy-to-grow plant easy to find, too.

Maackia amurensis 'Starburst' (Amur Maackia)

As increasing amounts of land in the Philadelphia region are developed and urbanized, there is a growing need for trees that can withstand the more stressful conditions this creates. One of this year's award-winning trees, 'Starburst' maackia, can readily fit the bill. And, since part of the Gold Medal Program's mission is to promote uncommon or underused but worthy plants, this deciduous tree certainly

Opposite page:

Hydrangea paniculata
'Limelight'



Gold Medal Plants



Plant a Tree. Be a Winner!

Did you plant any trees on your property this year? If so, you've contributed to a brand new initiative called **TreeVitalize** and you may be eligible for a 25% rebate* on any tree you have purchased since April of 2005.

TreeVitalize is an outreach campaign initiated by the Pennsylvania Department of Conservation and Natural Resources. The goal of the promotion is to plant 20,000 trees in Southeastern Pennsylvania. These plantings will help restore our region's tree cover (the percentage of land shaded by trees), which has become severely depleted over the past decade. If you've planted a tree this year in your local community or on your own property or plan to do so before the end of 2005, please let us know via our website.

Visit the PHS website
(www.pennsylvaniahorticulturalsociety.org)
for more information on TreeVitalize
and how to register the number of trees
you've planted.



deserves the recognition.

At a size of about 25 to 30 feet tall and wide at maturity, 'Starburst' is well suited to smaller city gardens and most suburban landscapes. Its dense and uniform branching structure works well in mass plantings on commercial sites or for street planting. This adaptable tree tolerates both poor soil conditions and urban pollution.

Besides being a rugged landscape survivor, this maackia also exhibits many refined ornamental features. In mid-summer, it produces a nice display of spiky white flowers that sparkle above the deep green foliage. Though its fall color is not too exciting, the bark of the trunk and major branches can be quite handsome in color and texture. 'Starburst' is a rising "star" for the landscape.

***Quercus palustris*
'Pringreen' (Green
Pillar® Pin Oak)**

For gardeners with limited space, the Gold Medal selection committee has found a narrow, well-behaved shade tree. With a diameter of about 15 feet and growing to 50 feet in height, Green Pillar oak (as it's known commercially) can make the most of the least amount of space.

The trade name Green Pillar accurately describes the appearance of this member of our native pin oak family. With a columnar, upright orientation, this deciduous tree complements many contemporary architectural settings, especially where planting space is at a premium. Its foliage is dark green with deeply-lobed leaves typical of the species and, in the fall, the glossy green color changes to a mix of maroon and red, then brown.

As with most Gold Medal winners, disease and insects are not a problem with this tree. Avoid soils where pH levels are too high in alkaline, since the resulting iron chlorosis can be problematic. Otherwise, pin oaks are well adapted to conditions throughout the region, and Green Pillar will thrive in average, well-drained soils in full sun.

***Wisteria frutescens*
'Amethyst Falls'
(American Wisteria)**

Our native species of wisteria have long been overshadowed by the widely planted Asian types. However, with the invasiveness of Chinese and Japanese wisteria becoming a concern, the time is right for an American

wisteria, 'Amethyst Falls', to receive a Gold Medal Award.

Though more restrained than its Asian cousins, this deciduous vine is still quite vigorous, reaching a height of 15 to 20 feet. The stems climb by twining around posts or beams, making this plant ideal for covering sizable trellises, arbors, or post-and-rail fences. Older stems of 'Amethyst Falls' become thick and woody, so the vine needs sturdy support. Training and excessive growth can be managed with early-spring pruning.

Just like the other 2006 award winners, 'Amethyst Falls' is tough and adaptable, thriving throughout the region and suitable for urban gardens or containers. Lightly fragrant lavender-blue flowers



Above and right:
***Wisteria* 'Amethyst
Falls'**

Opposite page top
(and inset): ***Maackia*
'Starburst'**

Bottom: **'Pringreen'
oak**



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Gold Medal Plants

Below with inset: *Eleutherococcus sieboldianus*



c. 1741 Rabbit's Ferry House

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open in May and June, with recurrent flowering until August on new growth. Full sun brings the best flowering. The foliage of this wisteria remains lush and healthy all season long, providing carefree coverage for a wide variety of home and garden structures.

Eleutherococcus sieboldianus 'Variegatus' (Beauty Briar)

The word "adaptable" certainly sums up the characteristics of this beautiful shrub. Equally at home in sun or shade, city or country, this versatile plant can work anywhere except in wet soil. Its

common name, 'Beauty Briar', alludes to the combination of creamy bright and green variegated foliage, along with small prickles at intervals along the stems.


This carefree shrub is unaffected by insects or disease and, though it maintains an informal rounded shape on its own, it easily rebounds from heavy pruning or transplanting. It tolerates urban environments, where it makes a good screen or barrier, reaching a size of 5 to 7 feet tall and wide. In a woodland setting, beauty briar can really light up a location in full shade while blending well with other plants in a naturalistic landscape.

Non-stop foliage color throughout the growing season overshadows the discreet greenish-white flower clusters that appear in May on this deciduous shrub. Though lacking in fall color, this plant compensates by fending off deer. Bet on beauty briar to be a winner wherever it is planted. 🌿

To learn more about these and other trees, shrubs and vines in PHS's Gold Medal program, please visit www.goldmedalplants.com or call 215-988-8824.

Congratulations!

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Thank you to our Staff, Vendors, Associates & Clients that helped us with the success of these 2005  Perennial Plant Association Design Award Winners!

Garden Photos by Rob Cardillo Photography, Ambler, PA



2005 PPA Honor Award
Bird and Butterfly Garden, Villanova, PA



2005 PPA Merit Award
Landscape Renovation, Gladwyne, PA

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It's All in the Details
The Space: A detail from the S. Edgar David garden in Philadelphia.

The Idea: The use of fire outdoors doesn't have to mean a Hawaiian tiki torch or a blazing campfire. Here a decorative candle adds warmth to a cast elfin face mounted on a wooden post. In this garden, it's the little things that count.

ENCHANTED SPACES

Photography by Rob Cardillo
Text by Tim Smith

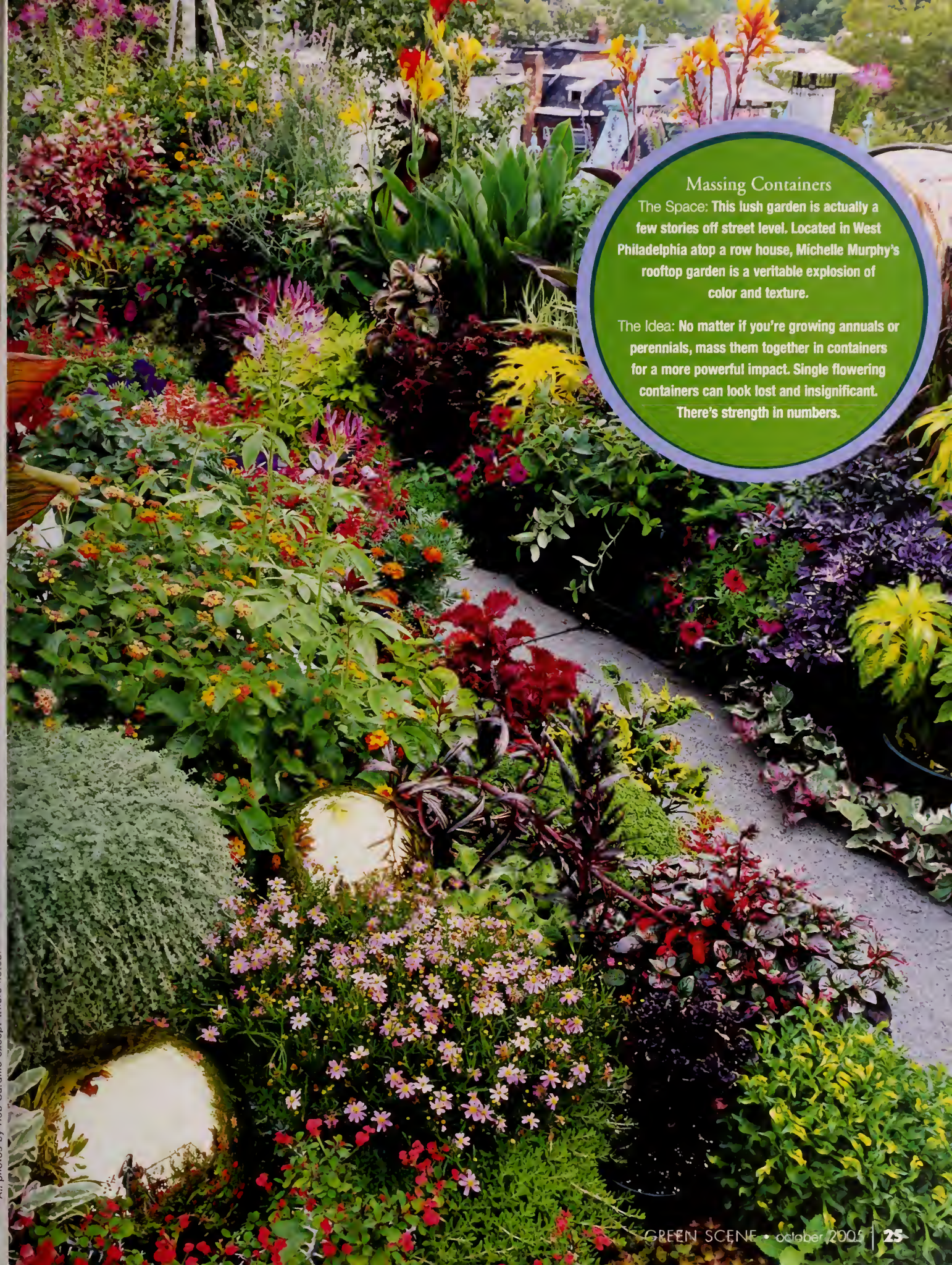
We all need a little more fantasy in our lives and what better place to start than in the garden. At next year's Philadelphia Flower Show (March 5-12, 2006), fantasy will be front and center in an exciting array of exhibits titled "Enchanted Spring." As a little prequel to the Show, we've collected this photo gallery of enchanted garden spaces to stimulate your creativity and broaden your design plans for next year.

Color Wheel

The Space: Purple castor bean (*Ricinus communis*) growing in the Pennsylvania garden of the artist known as Simple.

The Idea: Color design isn't just about the plants you put into your garden, but also what is behind them. Here, an electric-blue tarp and black hoses form a dramatic backdrop for the hot reds and cool purples of canna and the castor beans. What's behind your flower border?





Massing Containers

The Space: This lush garden is actually a few stories off street level. Located in West Philadelphia atop a row house, Michelle Murphy's rooftop garden is a veritable explosion of color and texture.

The Idea: No matter if you're growing annuals or perennials, mass them together in containers for a more powerful impact. Single flowering containers can look lost and insignificant. There's strength in numbers.

Gardening at Night

The Space: At a garden created by Piedmont Designs in Chester County, PA, an outdoor fireplace lights up the night, adding ambience to this outdoor room.

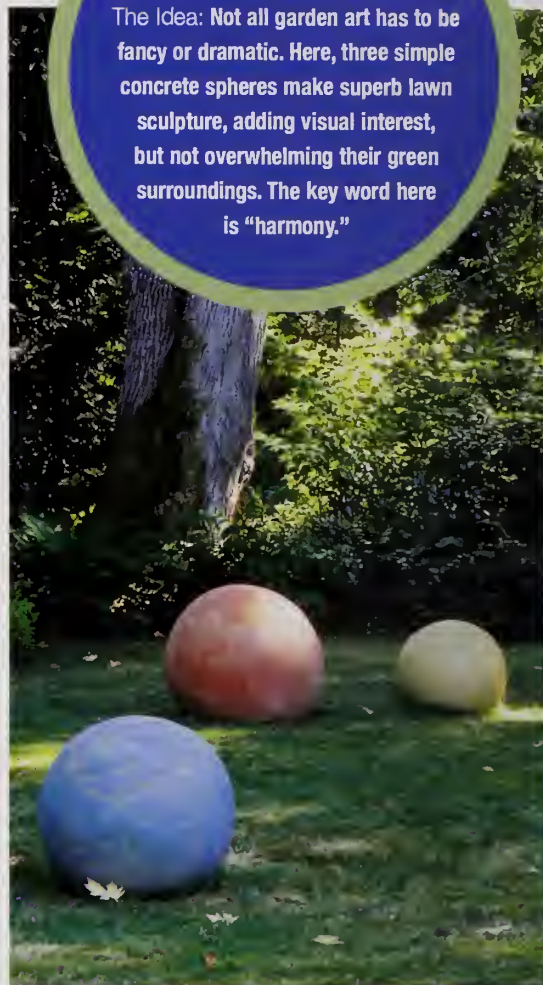
The Idea: Not all gardens are meant to be viewed during the day, so when designing your beds, don't forget about evening light. Lighter flowers—especially white—really “pop” after dusk, adding a whole new dimension to the garden experience. And a safe, outdoor fire can add further magic to an evening on the terrace.



Artistic Subtlety

The Space: A suburban lawn

The Idea: Not all garden art has to be fancy or dramatic. Here, three simple concrete spheres make superb lawn sculpture, adding visual interest, but not overwhelming their green surroundings. The key word here is “harmony.”

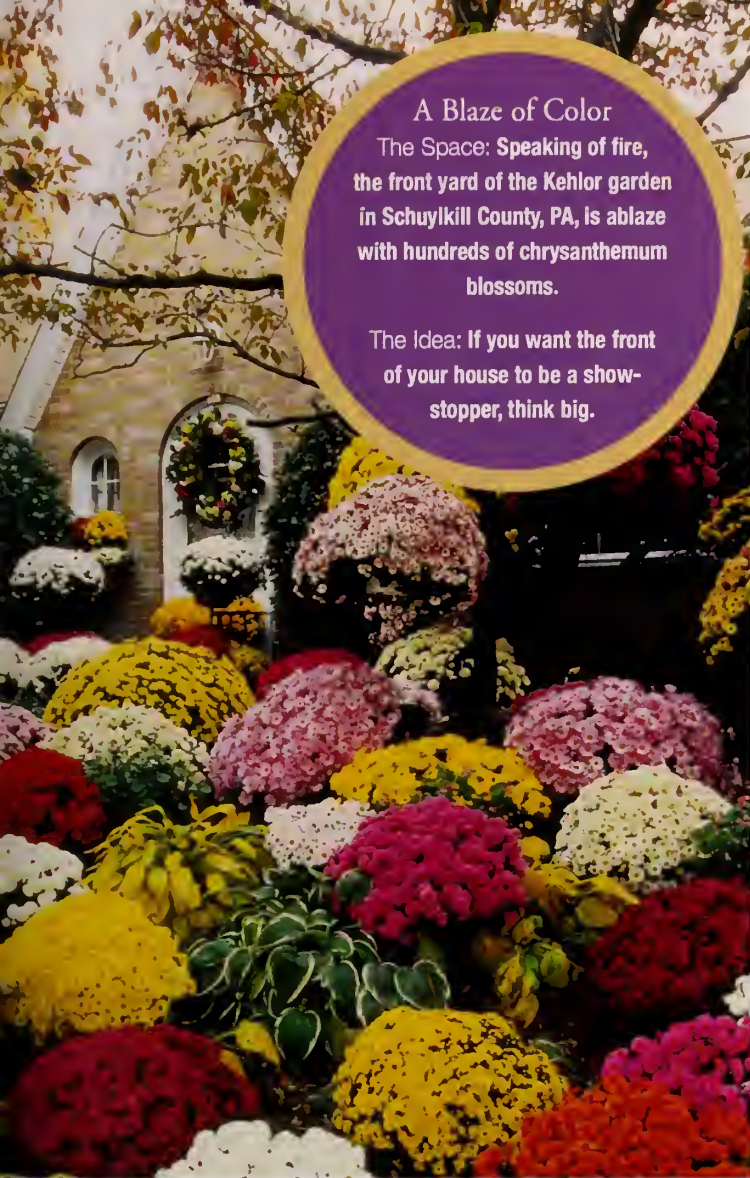


Your Own Lagoon?

The Space: Unlike traditional pool surrounds, the one in this photograph illustrates the growing trend in naturalistic landscapes. Here, that concept is revealed in man-made concrete boulders and lush tropical plants around the main pool and elevated Jacuzzi.

The Idea: Pool design is advancing by leaps and bounds, and there are now many more options beyond a stock rectangle surrounded by flat concrete pads. Grottos and lagoons are becoming more popular, as are colored sides and bottoms beyond the standard powder blue.





A Blaze of Color

The Space: Speaking of fire, the front yard of the Kehlor garden in Schuylkill County, PA, is ablaze with hundreds of chrysanthemum blossoms.

The Idea: If you want the front of your house to be a show-stopper, think big.



Footloose in Flowers

The Space: A display garden at the Garden Accents store in West Conshohocken, PA (www.gardenaccents.com).

The Idea: A whimsical play on classical designs, featuring a joyous nude sculpture by Barbara Chen frolicking amidst elephant ears and a formal column. What fun!

Pete Prown



Plants that Move

The Space: At the Morris Arboretum in Philadelphia, you'll find this sumptuous combination of roses, catmint, and ornamental grasses.

The Idea: Yes, color, scale, and texture are important, but ornamental grasses and other tall plants add the element of movement to a garden. When the wind picks up, grasses will gently sway, bringing rhythm and energy to your plantings.

Gardens

The Night Spa

The Space:

This magical spa has a viniculture theme, with fountains pouring out of a wall made of wine bottles and surrounded on either side with tropical foliage.

The Idea: Clearly, this spa celebrates the wine-drinking interests of the homeowner.

If you have a fantasy, don't be afraid to take it to the limit in your outdoor space.

Minimalism

The Space: A white pagoda/gazebo by the pond at Hortulus Farm in Wrightstown, PA (www.hortulusfarm.com).

The Idea: Can you say, "Less is more"? This all-white structure forms a dramatic focal point and harmonizes elegantly with its surroundings, which include the dogwood blossoms. This teaches us to keep our focal points simple and uncluttered.

For more about the 2006 Flower Show, visit www.theflowershow.com or read *PHS News* newsletter for a series of articles about the Show's "Central Feature" display. 🌿

Upcoming PHS Lectures

Be sure to check out these upcoming evening lectures, all of which begin at 6 pm at PHS (20th & Arch Streets), and are followed by a wine and snack reception. The fee for each is \$20 for PHS members and \$25 for non members.

Designing the Philadelphia Flower Show

by Sam Lemheney

December 6, 2005

PHS Flower Show designer and director Sam Lemheney will draw on his years of experience working with Disney World and the Philadelphia Flower Show, and discuss the essential elements that give the Flower Show the "wow" we all expect and adore.

Enchanting Gardens

by Gary Smith

January 2006, date TBA

Taking his cue from the 2006 Flower Show theme of "Enchanted Spring," avant-garde designer Gary Smith will discuss how he creates enchanting gardens.

New Ways with Perennials

by Noel Kingsbury

February 28, 2006

Celebrated British author and garden designer takes a fresh look at contemporary approaches to using perennials.

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Making the MOST of MOSS

Story by Ilene Sternberg
Photography by Rob Cardillo

Some people work hard to get moss out of their lawns. Others, like Jack Miller and David Benner, who both lay claim to the title “Moss Man,” have made careers of removing lawn from their moss.

On a Japanese Zen dreamscape—over two acres of moss, wooden gates, bridges, lanterns, sculptures, a gazebo, stone basins, a Japanese maple grove, imported stone, slate, granite, an azalea collection, dwarf conifers, and carefully chosen native and exotic plants—Miller and his wife Carmen have spent 45 years developing their magnum opus “Dans La Forêt,” perhaps the largest moss garden in North America, in Trappe, PA. It was also selected a few years ago for inclusion in the Smithsonian’s Archives of American Gardens.

Although Miller hasn’t visited Japan, admirers insist he must have been there in a past life. Like his own garden, projects Miller has designed—other moss gardens, “kare-sansui” gardens (dry landscapes, involving placement of stones, and where gravel and stone are used to represent water), and ventures using bamboo and rock—are all imbued with Japanese sensibility, such as the setting he created around the Pagoda Building in Bala Cynwyd, PA.

As for the moss, in winter, when other vegetation weeps and sleeps, moss is soft, green, lush, and beckoning. It thrives where grass won’t: acid-rich soil, compacted, shaded or poorly drained sites. It’s a great soil builder,



breaking down everything from twigs to stones over time. It requires no mowing, dethatching, fertilizing or pesticides.

Moss is relatively pest free, but not altogether carefree. Weeding, sometimes with tweezers, and leaf removal can be somewhat laborious, but moss mavens consider it a Zen undertaking. Though deer seldom browse on moss, other animals such as squirrels and chipmunks may try to disrupt the velvety carpet. ("Zen-Shmen!" they've been known to say, "We're diggin' for seeds.")

Miller admits to many hours of hand-removing herbaceous interlopers, the most persistent of which are mountain bluets, a.k.a. Quaker ladies (*Houstonia caerulea*.) He's firmly against using herbicides on moss. Although others claim they use Roundup to oust grasses and that it does no harm, Jack insists it does indeed.

On the other hand, David Benner lets the green "ladies" proliferate and considers them an enhancement to the woodland garden surrounding his home in New Hope, PA. His charming hillside haven, begun in the 1960s, boasts some unusual shrubs among the moss, along with *Trillium*, *Shortia*, *Tiarella*, *Rhododendron*, ferns, and other dappled shade lovers, along a path so narrow that only squirrels on the South Beach Diet can visit. (No deer in Benner's garden. The Benners also sell deer fencing.) David isn't the only moss grower in the family, either—his son Al cultivates moss for sale on 54 acres in Honesdale, PA (see Resources box).

Since moss has no vascular system and absorbs water directly from the air or through rainfall, it can suffer under a mat of





Opposite page top:
**Moss ball on a
pedestal (Glattstein
garden).**

Opposite page
bottom: **Ostrich
ferns by mossy
steps (Berg garden).**

Left: **Lichen-covered
tree root in moss
bed (Miller garden).**

Landscapes

leaf litter. Removing moss-smothering leaves is an annual autumn chore. With blowers, rakes and tarps, Miller and his helpers drag and dump hundreds of pounds of leaves into a deep gully off to the side of his garden. Talk about a compost pile! Benner spreads a mesh net (which Moss Acres also sells) over his garden to catch leaves for easy removal and also to protect newly transplanted moss from birds, mice, and squirrels digging for grubs. He eschews blowers, as it disturbs neighbors and renders chipmunks hard of hearing.

Worldwide, there are some 15,000 species of moss, simple green land plants with leaves, stem, and no roots, normally attaching to the ground by delicate, colorless or brown threads (rhizoids.) Benner and Miller each have about 25 species in their gardens, but our climate is probably capable of supporting 1,200 kinds if you can find them. Learn more about moss's sensuous virtues in *Moss Gardening* by George Schenk, (Timber Press, 1997), selected by the American Horticultural Society as one of 75 Great American Garden Books, and in *Gathering Moss: A Natural and Cultural History of Mosses* by Robin Wall Kimmerer (Oregon State University Press, 2003).

Then, should you decide that moss is a must, you can nurture preexisting moss in your garden in areas already hospitable to them or transplant moss in spaced-out plugs or sheets sold by the square foot. You can even buy moss en masse on eBay.

Four popular mosses are fern or sheet moss (*Thuidium*), described on Moss Acres' informative website as "low-growing, fast spreading, economical, and versatile," making an excellent alternative groundcover for shady areas; rock cap moss (*Dicranum*), which forms a beautifully textured, primeval cover-up for rock walls, boulders, and pond edging; haircap

moss (*Polytrichum*); and cushion moss (*Leucobryum*), sold by the clump, to provide still more contrast.

"We store moss dry," says Benner. "It can go dormant for years. Once it's watered, it comes back. We grow it on our property, periodically harvest it directly from our own woods, and coordinate with contractors throughout Northeastern Pennsylvania to acquire moss that would have otherwise been destroyed at construction sites."

To prepare the ground for moss, remove all plants and sprinkle the soil with powdered sulfur or even powdered milk. Lay patches of moss or sprinkle moss spores onto wet ground and irrigate regularly until the moss takes hold. Moss milkshakes (a blender concoction of half moss, half buttermilk or beer) can be painted on practically any porous surface. Try applying these moss cocktails on the surface of bricks, rocks, terracotta, cement pots or troughs. Given the proper amount of shade, moisture and temperature, that method should take about a month to produce results.

Since the most minute of meadows can satisfy moss lust, Moss Acres sells tabletop Zen-in-a-bowl gardens. They also rent out a 3.5 horsepower "Hydro-Mossing" spray unit for covering large areas, from 1,500 square feet to over an acre, with specially formulated "moss sauce," along with misting kits for maintenance. Better yet, the Millers' mossy sanctuary, Dans La Forêt, is for sale. Buy a ready-made moss garden and take over where Jack leaves off. (Call 610-489-2245 to arrange a visit.)

Moss has been known to calm the spirit and fire the imagination, but be forewarned: wherever moss takes hold, fairies, gnomes, and elves have a tendency to move in. Be on the lookout for Tonka trucks and mini-Mayflower vans. 🍄

Pool with moss and primroses.

RESOURCES

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866-GET-MOSS
www.mossacres.com

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WINTER STORAGE for TROPICAL Container Plants

By Rhoda Maurer



below 35°F. Warmer temperatures will require more frequent monitoring and might induce top growth. If digging plants from the ground, I prefer to remove most of the potting medium or soil before winter storage to minimize potential insect and fungal problems.

When you spend all summer caring for your container plants, it's hard to say goodbye to them in the fall. But keeping some of these plants alive until spring is easier than you think, and in many cases, you can start the next growing season with larger plants and save yourself some money, too.

You can take root cuttings of most annuals, and many tropicals will survive as growing specimens in our home environments for a few months. But some are worth overwintering as dormant plants in a cold frame, garage, unheated sun-porch, or unheated and dry basement. This method minimizes pest problems and utilizes limited growing spaces more efficiently. Optimum storage temperature to maintain dormancy is between 40° to 45°F. Slightly colder temperatures are tolerable, but should not drop

over-winter, *Alpinia*, *Canna*, *Hedychium*, and tuberous *Oxalis* species, can be stored in their summer pots. Some of the slower-growing cultivars can be grown as specimens in their own containers for two to four years before needing a new pot. Be sure to label your plants beforehand, so you can differentiate between species in the spring, and move them into a dry, unheated basement after the first light frost has destroyed the foliage. If moving containers into the basement is impractical, you can dig these tubers out of their summer homes and cover them with potting soil in dark plastic bags left slightly open or in old milk crates. The potting media—fast-draining peat or coir-based (made from coconut husks)—must be slightly damp; you should be able to squeeze the media in your hands without any runoff. Monitor them during the winter months so that the tubers

Photos by Rhoda Maurer



do not rot from too much moisture or dry out from too little. Other genera that would do well with this treatment include *Agapanthus*, *Amaryllis*, *tuberous Begonia*, *Curcuma*, *Dahlia*, *Eucomis*, and *Zingiber*.

Abutilon, *Acalypha*, *Brugmansia*, and many bananas (*Ensete*, *Musa*, and *Musella*) can also be stored in a dry, unheated basement or similar environment. But do not cut them back. Instead, remove only the spent leaves of bananas to the pseudo-stem, leaving a tall, fleshy stub. Bring woody tropical plants inside before the first frost is expected; they will drop their leaves soon after moving them into storage. They should be left in their summer containers (or if dug out of the ground, they should be potted at this point). Again, they will need monitoring for excessive desiccation of the stems. These plants should be kept on the dry side, but do not allow the potting medium to pull away from the sides of the pot.

Bananas require a delicate moisture balance to succeed. Over-watering will fatally damage these plants, and temperatures should not be above 40°F. Once they are brought back outdoors in late spring, prune them back to nice, strong shoots to form the new framework. Re-potting, water, fertilizer, and light will quickly stimulate new growth. Cultivars of *Crinum asiaticum*, *Cyperus papyrus*, *Duranta repens*, established *Euphorbia continifolia*, *Fuchsia*, *Pelargonium*, and *Tibouchina* will also survive the winter with this storage method.

Colocasia species and cultivars and *Ipomoea batatas* cultivars require a little more preparation for dormant storage. It is important to differentiate between *Alocasia* and *Colocasia* (two genera commonly known as elephant ears) as a light frost may damage *Alocasia* species beyond its ability to regenerate. This genus has better success in a greenhouse over the winter months, since they do not form a substantial, bulbous tuber. After a light frost, the bulbs of elephant ears and tubers of *Ipomoea* should be collected, washed, allowed to air-dry for one to two days, and labeled. At this point the bulbs can be stored in sawdust, peat moss, or other sterile media or double-dunked in a solution of anti-desiccant such as WILT PRUF® concentrate mixed with water at a ratio of 1:10. Once the solution is dry, Dennis Schrader of Landcraft Environmentals (LTD) suggests wrapping the bulbs and tubers in newspaper and an opaque plastic garbage bag. Store the prepared packages on a shelf in a dark, dry, unheated basement or garage. Every two to four weeks, monitor the bulbs for rot and desiccation, removing any diseased bulbs and spraying the bulbs with water if necessary. 🌿

RHODA MAURER IS THE PLANT RECORDS SUPERVISOR AT THE SCOTT ARBORETUM OF SWARTHMORE COLLEGE. SHE IS ALSO THE HEAD GARDENER FOR A PRIVATE ESTATE IN NEW JERSEY AND LOVES TO WRITE, PHOTOGRAPH AND LECTURE. YOU CAN VISIT THE SCOTT ARBORETUM'S WEBSITE AT www.scottarboretum.org.



Top: Bananas and elephant ears in a greenhouse after removal from winter storage in a basement.

Middle left: *Canna* cultivar at Frelinghuysen Arboretum in Morristown, NJ.

Middle right: *Eucomis bicolor* at Chanticleer.

Bottom: Dave Melrose and a student worker emptying summer containers at Scott Arboretum.



Memoirs of the American Philosophical Society



Vol. 254 — \$60
ISBN-10: 0-87169-254-6
ISBN-13: 978-0-87169-254-2
Printed July 2005

John Haygarth, FRS (1740-1827): A Physician of the Enlightenment

Christopher Booth

John Haygarth, MD, FRS (1740-1827), from an obscure valley in the Yorkshire dales in the north west of England, became a physician in Chester in 1767. There he introduced separate wards in the Chester Infirmary where patients with fever could be isolated and cared for. It was the stimulus for the development of the fever hospitals of nineteenth-century England. Haygarth moved to Bath in 1798, continued to write on medical matters, and played a major role in the foundation of the Bath Provident Institution for Savings, a model for the savings-bank movement in England.

Transactions of the American Philosophical Society



Vol. 94, Pt. 5 — \$24 ISBN: 0-87169-945-1
Printed November 2004

The Shortest and Most Convenient Route: Lewis and Clark in Context

Robert Cox (ed.)

Based on papers delivered at the Bicentennial Conference for Lewis and Clark, held in Philadelphia in August 2003, these essays grapple with the motives underlying the Corps of Discovery and the impact on American culture. The multiple contributions address and shed light on how Philadelphia helped to shape this quintessential errand into the wilderness. The authors use the question of failure as a means of interrogating the intellectual and cultural context in which the expedition was framed and in which its results were distributed.

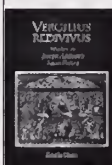


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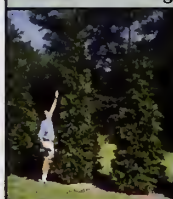
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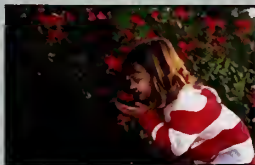


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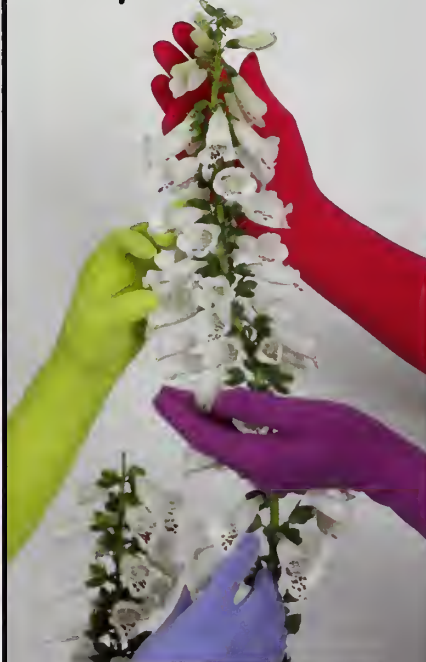
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THE RAKE'S Progress

By Adam Levine

After a summer of hazy humidity, we're reminded in autumn how truly blue a sky can be—a blue that provides the perfect backdrop for leaves that transform themselves with the season. Seeing a blazing maple on a crisp October morning, the tree, lit both from within and by the rising sun, is one of the highlights of my horticultural year. Unfortunately, as autumn slips toward winter and all those leaves fall to the ground, what was so beautiful a week before now becomes another chore. This, in a nutshell (and depending on the tree, we will have those to deal with as well) is the story of gardening: the perfect moment passes, and the gardener is left behind to clean up the mess.

Perhaps “mess” is the wrong word to use, or the wrong attitude to take toward leaf cleanup. After all, in the autumnal ritual of shedding its leaves, the tree is only doing what comes naturally, attempting to return some of its seasonal fecundity to the earth from which it springs. To put it less poetically, rotting leaves are fertilizer, rejuvenating the soil with nutrients and organic matter. To remove every leaf from a property for the sake of neatness robs our gardens of these benefits, invites erosion on slopes and, by baring the soil, encourages weed seeds to germinate.

I'm not advocating leaving every leaf in a garden where it falls, only that we consider the disposition of the leaves we do remove. Bagging leaves for the regular trash pickup is, to my mind, a waste of two valuable resources: the landfill space, and the leaves. Taking advantage of municipal leaf removal programs may make our job easier, but we shouldn't assume that all this material is recycled. I recently found out that my town, although it hopes to someday establish a leaf recycling program, now sends the leaves to the incinerator!

Certainly, if your goal is a perfect lawn, leaves should be removed so they don't kill the grass. Raking leaves off a lawn can also help “dethatch” the turf and improve its future growth, although overly vigorous raking on a weakly established lawn might rip out the grass entirely. Another way to remove leaves from a lawn, if they do not lie too thickly, is to use your mower to chop and bag them. The resulting grass/leaf combination is a great addition to the compost pile.

In undeveloped parts of the yard or garden, or in areas of sturdy groundcover such as pachysandra or ivy, leaves can simply be left on the ground to decompose naturally. On garden beds where a thick carpet of leaves might make it difficult for plants to emerge the following spring, try rak-

ing the leaves from the area, running them over several times with the lawnmower, and reapplying the chopped leaves as mulch. Chopped leaves—or the partially decomposed “leaf mold” that some municipalities give away in the spring—are as effective as commercial mulches in retaining soil moisture and inhibiting weeds—and look more natural as well, especially in woodland gardens.

Finally, regarding the tools of leaf removal: while blowers are unarguably efficient in sweeping the garden clean of all detritus (including any mulch on the beds and the first few inches of topsoil!), once the leaves begin to pile up the effectiveness of this whiny tool diminishes in exponential relation to the height of the pile. A hand rake, with its broad pushing surface, is much more effective at moving large accumulations of leaves and is blessedly quiet as well. Not a soul beyond a worm in the lawn will ever be roused early on a Saturday morning by the gentle *scrick-scrick-scrick* of a rake. 🍂



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HANGING AROUND

By John Gannon

Pedestrians in Center City Philadelphia often look as if they're on a mission.

They walk with quiet determination, undeterred by cabs cutting them off at intersections, nonplused by their fellow citizens cluttering up the sidewalks. In fact, it's easy to forget to slow down and simply look up—up at the incredible skyscrapers, up at the ornate buildings that echo the city's industrial heyday, and up at the hanging baskets of flowers.

Flowers?

Yes, if you walk along Market Street, east of City Hall, passersby who take a minute to look around are rewarded with large hanging baskets filled with abundant flowers. This is yet another phase of downtown greening initiated

by the Center City District, a business improvement district committed to a vital downtown. "The aim is to further beautify 'Market East' in order to attract more shoppers, visitors, and residents," says Blake Lehmann, public spaces manager for CCD. "This project also sends the message to property and business owners that we're continuing to make great

improvements to this corridor."

Since 1998, the Center City District has contracted with the Pennsylvania Horticultural Society to manage a variety of landscape elements, including approximately 800 street trees, 150 sidewalk planters, nine in-ground parking-lot screens (landscaping that buffers parking lots from the sidewalk) and, most recently, 156 hanging baskets along Market East, which were installed in July. For PHS, these baskets add a new dimension to an ever-expanding roster of consulting projects with organizations seeking expertise in urban landscape design, horticulture, and maintenance.

Though the hanging baskets look as if they have always been there, the project team had to work through a long "to-do" list. PHS surveyed Market Street and found that light and wind conditions ran the gamut—from windy to calm and from direct sun to dense shade. Since the idea for the project wasn't hatched until spring, PHS's landscape contractor, Fine Garden Creations, had to scramble a bit to find a nursery that could help secure and then grow the plants. Then, there was the hardware for the baskets, which had to be sturdy enough to handle the weight of all of those flowers. (Believe it or not, each basket, when soaking wet, weighs upwards of 75 pounds!)

Because Market East is so busy during the day, the project was installed in the middle of the night. "We had to use scissor-lifts to install the hardware and hang the baskets," explains Fine Garden's George Petropoulos. Two crews worked throughout the night, each starting from opposite ends of Market Street. "The biggest challenge is maintenance," says George, adding that the baskets need to be watered four days a week—a task done in the wee hours of the morning with ladders, before the onslaught of rush hour.

PHS project manager Julie Snell notes that this is a pilot effort and that PHS and Center City District will be monitoring its progress and comparing notes in the fall. "It's a new project for all of us," she notes. "But we're happy with the results. So far, so good." And if all goes well, maybe you will see more hanging baskets around Philadelphia.



For more information on the Center City District, visit: centercityphila.org

Hanging baskets of petunias and sweet potato vine on Market Street.



A close-up photograph of a pearl necklace and a diamond ring resting on a dark, reflective surface. The necklace is made of large, round pearls and is coiled in a loose figure-eight shape. The ring, which features a large, brilliant-cut diamond, is positioned near the center of the necklace's loop. The background is dark and out of focus, emphasizing the jewelry.

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features

10 Photogenic Flora

It wasn't easy to sort through the myriad photos submitted to the 2005 *Green Scene* "Garden Photo Contest," but we did and the results are in. Take some time to appreciate the winning entries; these luscious images will leave a lasting impression.

16 Beautiful Boughs

For folks with green thumbs, nothing invokes winter wonderment more than holly. Get into the spirit of the season with Andrew Bunting, as he discusses the vast variety of hollies that thrive in our area. Also, learn which species will best suit your home landscape.



Main cover photo by Patricia Kuniega

Contents

22 Shedding Shed Myths

If the word "shed" causes you to shudder, you're not alone. Many people can't stand the sight of an awkward, unattractive storage shack looming in the backyard. But since the bikes and mower must go somewhere, Stephanie Cohen offers some tips to make a drab shed divine. With some planning and some planting, sheds can go from "eyesore" to "focal point."



28 Tools of the Trade

From powerful pruners to superior scissors, Carolyn Walker dishes the dirt on eight gardening gadgets you'll be amazed you ever lived without.

columns

32 The Well-Contained Garden *Cold-Weather Plantings*

35 Living with Trees *Learning Patience*

38 The Backyard *Restoring an Urban Jewel*

GREEN scene

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Photo Finish



Lee Levin-Friend

color petals, the macro lens brings the photographer into a tiny, yet fascinating universe of stamens, pistils, and florets that are hard to see with the naked eye. And clearly, the members who entered the contest love macro photography as much as I do.

However, we also received an array of landscape shots and a few of friends and families in the garden. One of my favorites is this one by Lee Levin-Friend of Emmaus, PA, who snapped this humorous "plant" photo of her brother Gene in Hawaii (left). Alas, it wasn't a winner in our

Within the pages of this issue, you'll find the winners of the first *Green Scene* "Garden Photo Contest," which we launched earlier this year. Honestly, we started this contest on a lark. I was thumbing through some old issues of *Green Scene* and noticed that PHS ran a contest back in the 1980s, but it somehow fell by the wayside. Well, apparently, some readers missed it, because we had a tremendous response to this new contest.

All tallied up, we had over 100 entries from all over the region, with the largest offerings from Pennsylvania and New Jersey. I had been chewing my nails because the entries only trickled in at first. Then in July, the pace picked up and right before the deadline we had a flood of entries.

The photographic quality of our entries was excellent, too—our readers clearly know how to handle their cameras, even some of the beginners! The bulk of the images we received were close-ups of flowers, which is perfectly understandable. I remember when I put my first "macro" close-up lens on a camera and peered into the viewfinder. The image was astounding, almost like rediscovering what a flower looks like. Instead of big

contest, but it made us smile and we thought we'd share it with you.

Who were the contest judges, you might ask? We asked members of our volunteer Publications Committee to take on the task (see the masthead on page 3 to find out who they are), since this group contains many creative and visually oriented garden experts. We were also joined by former PHS Chair Ann Reed, a fine photographer in her own right. We also thank Ritz Camera and Fuji Film, who donated fabulous prizes to our winners. We spent a lovely afternoon looking at dozens of photos at PHS's Meadowbrook Farm and picked our winners.

I called our first-place winner, Patricia Kuniega, just before we went to press and she was delighted with the news. She also noted that she was "honored" to be a part of the contest, because it was all part of the good work of the Pennsylvania Horticultural Society. We're blushing.

Thanks to everyone who was involved in our contest. And stay tuned for '06!

Pete Brown

email: greenscene@pennhort.org



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The Maze CRAZE

By Ilene Sternberg

Yet another claim to fame for Pennsylvanians: the American Maze Company (www.american-maze.com), which built the corn maze at Cherry-Crest Farm in Paradise, PA, and others around the country, boasts it has been “getting people lost since 1993,” the year it created America’s first cornfield maze at Lebanon Valley College in Annville, PA.

While corny ones may be a recent phenomenon, mazes are nothing new. Turf mazes have ancient pagan origins, conceivably linked to fertility rites. The earliest recorded one was an Egyptian temple/palace/mortuary, c.1795 BC, which according to Greek historian Herodotus, surpassed the pyramids in cost and labor. It had 3,000 chambers, a forest of stone pillars, and bewilderingly intricate corridors, rendering it impossible for intruders to negotiate—perhaps as impenetrable as my walk-in closet. Mazes became popular as ornamental garden features in Italy, then in France in the late fifteenth

century. In Elizabethan England, they were made from ground-hugging greenery, much like knot gardens and parterres.

Both mazes and labyrinths have been resurfacing lately in public and private spaces, not only in the form of maize mazes, but as mirror mazes, wood and water mazes, garden turf mazes, and labyrinths on hospital and spa grounds, prison sites, in healing gardens, schoolyards, churches, and hip business parks. Although the terms “maze” and “labyrinth” are often used interchangeably, mazes are a specific kind of labyrinth meant to confound and entertain with multiple routes. Labyrinths offer a single circuitous path leading to a central point, with no blind passages or dead-ends. Because of their simplicity, they have offered a gateway to the spirit for 3,500 years, serving in religious devotion and meditation.

Ancient labyrinths were located indoors. One of the earliest Christian examples was carved on a ninth-century Italian cathedral wall for commu-

nicants to trace with their fingers in order to soothe their minds before entering the sacred space. Labyrinths tend to follow a few basic designs, one being a time-honored, three-circuit configuration. Another is a medieval pattern with 11 concentric circuits, such as the one inside France’s Chartres Cathedral, intended for making a symbolic pilgrimage to Jerusalem. Modern pilgrims still walk the path as a tool to enhance worship, contemplation, and/or personal growth. Most labyrinths, though, are seven-circuit, egg-shaped affairs based on a motif that goes back at least 3,200 years, usually referred to as “classical” or “Cretan” (not to be confused with what you’ve been calling your boss behind his



Alan & Linda Detrick



Rob Cardillo

Top: Maze created with 1,000 *Thuja occidentalis* Fastigiata (Pyramidal cedars) at Van Dusen Botanical Garden, Vancouver, BC, Canada.

Bottom: Bryn Mawr College labyrinth

back, which is spelled differently.)

But a maze or labyrinth can be virtually any shape or size, limited only by the bounds of imagination. Labyrinths can consist of pebbled paths, mounds seeded with grasses, low-growing shrubs, herbs, or ingenious materials of your own choosing, as ephemeral as twigs and leaves or as splendid as marble.

You can even rent one by the week from the Labyrinth Company in Baltimore, Maryland. Just think of it: spiritual awakening, Fedexed right to your door!

A Flower Show Labyrinth

If you want to see a labyrinth up close, come to Temple University Ambler's exhibit at the 2006 Flower Show (March 5-12). The students at this well-known horticultural college wanted to create a healing garden and will devote one section to the creation of a labyrinth. The garden will also be a tribute to the late Ernest Ballard, who attended school there. Says Jenny Carey, director of Temple's Landscape Arboretum, "The students want to portray the healing benefits of gardening. They'll use lots of native plants, and also show how to design a healing garden, including the labyrinth."

A-mazing Resources

Websites

www.americanmaze.com
www.labyrinthcompany.com
www.labyrinthsociety.org
www.labyrinthonline.com

Books

Magical Paths: Labyrinths & Mazes in the 21st Century
by Jeff Saward

Labyrinths & Mazes
by Jurgen Hohmuth

Labyrinths: Ancient Myths & Modern Uses
by Sig Lonegren

EURO-STYLE Arranging at the FLOWER SHOW



What happens when you bring together three of the best flower artists in Europe? You get cutting-edge flower design. Life3, which is the working name of Per Benjamin, Max van de Sluis, and Tomas De Bruyne, brings a combination of craftsmanship, knowledge of materials and daring designs to their work, which will be seen for the first time in the US at the 2006 Philadelphia Flower Show. Life3 will also put on a special demonstration at the Show on Monday, March 6 (see information below).

As for the trio's individual design philosophies, Max van de Sluis of the Netherlands says, "Nature is my big inspiration. When arranging, I observe my materials and try to find out which style best matches the flowers. And everything has to be in harmony and balance, so I can show—through my creativity—the beauty of nature at her best."

Perhaps Per Benjamin of Sweden sums it up best: "Flowers never leave people indifferent; flowers always awaken, translate or communicate emotions. As a designer, my personal challenge is to find new ways to use and show ordinary flowers. Therefore, I constantly try to work with new color combinations and with flowers that aren't my favorites. Seeing design problems as possibilities...that's being creative!"

—Tim Smith

Quotes courtesy of *Emotions*, the hardcover book by Life3 (Stichting Kunstboek, publisher). Also look for their new book, *Wedding Emotions*.

**Life3 Floral
Demonstration, Book
Signing & Reception**
Monday, March 6, 2006,
PA Convention Center
Room 114 Lecture Hall
Demonstration: 1 — 2:30 pm
Reception: 2:30 — 3:30 pm

Be inspired! Making their first appearance in the US, Life3 will help create one of this year's Philadelphia Flower Show Central Feature Exhibits, "Natura, the Goddess of Nature," and will host an exclusive floral demonstration at the Show. The award-winning World Cup flower arrangers will demonstrate their beautiful and unique style in an electrifying presentation. After the demonstration, enjoy light refreshments and meet these celebrity designers face-to-face. The threesome will also sign their latest books.

Seating is limited. Reserve today. To purchase tickets with a credit card, call 215-988-8879.



WINTER

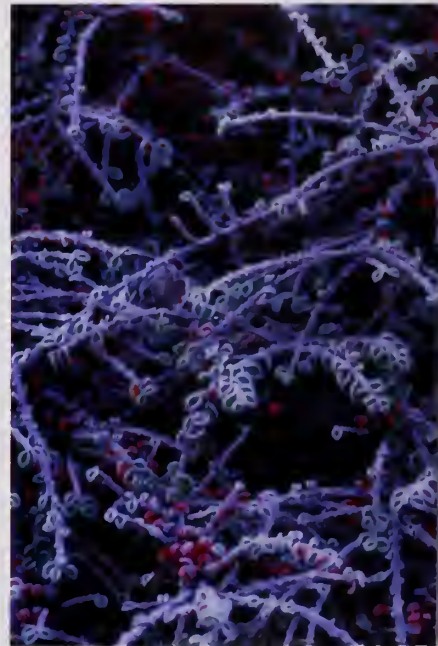
As the winter solstice penetrates our weary minds and bodies with cold, we yearn for the welcoming warmth of summer. The high summer's feverish activity of growing, unfurling, bursting, and buzzing cajoles us gardeners endlessly to pay heed. Only in the lean days of winter do our senses grasp the individual charms of those plants that capitalize on the limelight left empty by other seasonal plants.

Hot colors are rare among the monochrome grays and greens of winter. Stems and fruits, rather than flowers, are the main sources of color. But woody plants such as shrub dogwoods (*Cornus alba*, *C. sanguinea*, and *C. stolonifera*) offer colorful stems to brighten winter days and make a dramatic impact when planted en masse. If you can only grow one, I recommend *Cornus sanguinea* 'Midwinter Fire', a stunning conflagration of red, yellow, and orange even on the gloomiest days. Later on, the stems of 'Midwinter Fire' will electrify the soft hues of early spring bulbs. Variegated and chartreuse selections may prolong the seasonal interest, but they are prone to leaf spotting. For a strong contrast, plant *Rubus thibetanus*, whose ghostly stems arch like a frozen fountain. Its canes should be cut back severely in spring as this bramble can be aggressive.

Fruit-bearing shrubs have a starring role now. The red berries nestled underneath the heringbone framework of *Cotoneaster horizontalis* beckon like hidden jewels. For sheer brilliance, the fruit display of *Ilex verticillata* 'Winter Red' and 'Winter Gold' have no match, and you can bolster fruit production by planting a good pollinator like 'Southern Gentleman' nearby.

C. sanguinea
Midwinter Fire

Cotoneaster
horizontalis



Vignettes

by Eric Hsu

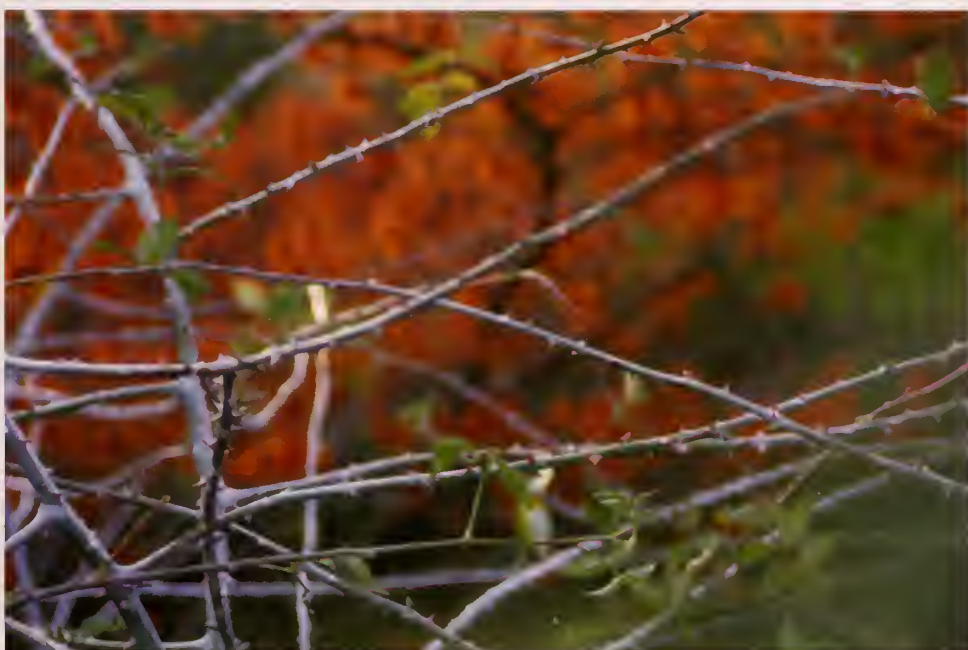
Spangled with their fragrant, spidery flowers, witchhazels claim the throne for best, long-lasting winter flowers. Their colors span from soft yellows, such as *Hamamelis* × *intermedia* 'Pallida' (a PHS Gold Medal Plant) to fiery red-oranges, like 'Jelena'. Witchhazels also have beautiful vase-like silhouettes that enhance the floral display.

The bark of birches (*Betula*) and maples (*Acer*) offer texture and color. Our native *Betula nigra* has shaggy bark that begins ochre before maturing to chocolate brown. 'Heritage', another Gold Medal winner, is a fast-growing birch, while 'Summer Cascade' is a weeping type. *Acer griseum*'s bark exfoliates to reveal the tree's cinnamon orange interior. Less accommodating but equally stunning is *Acer pensylvanicum* 'Erythrocladum', whose apricot stems are shot with white streaks. When young, the trunk is a brilliant pink before mellowing to yellow.

Grasses assume a sculptural beauty when glistening with frost. Before they disintegrate in late winter, they provide a diaphanous, kinetic quality. *Calamagrostis* × *acutiflora* 'Karl Foerster', *Miscanthus*, and *Pennisetum* are good choices, but the popular *Hakonechloa macra* and *Stipa tenuissima* fulfill their roles equally well. Both the latter bleach gracefully and turn a radiant gold if illuminated by the afternoon light.

Carex grasses persist well after most herbaceous perennials have retired to dormancy; their mophead shapes are excellent foils for the stark, angular outlines of woody plants. A favorite is *Carex oshimensis* 'Evergold', whose variegated leaves light up those dark, short days of winter we long to escape. 🌿

Rubus thibetanus



Picture PERFECT

Winners of the 2005 Green Scene
“Garden Photo Contest”

It was a tense moment as the “Garden Photo Contest” judges stood over a table covered with your fabulous photographs. Which one was the best? A few hours later, after numerous judging rounds, we stood admiring the winner’s circle, which included 1st, 2nd and 3rd prizes, as well as 10 honorable mentions. It was lively work, but everyone agreed that there are plenty of great photographers who read *Green Scene*. Now, let’s find out who the winners are!

By the Editors





1ST PLACE WINNER

NAME: Patricia A. Kuniega

TITLE: "La Primavera"

PRIZES: Fuji A330 digital camera, one-year PHS membership, publication of photo.

SHOOTER'S COMMENTS: "The photograph was taken in late March at Ott's Exotic Plants in Schwenksville, PA. Borrowing its name from the Botticelli painting, the photo captures full blooms and buds bursting with spring fervor. The photo was taken in natural light on a Olympus C-5050Z camera loaded with ISO 100 film. The lens was set at 1/200 with an aperture setting of f/5.6."

(Her website is www.patsflowerphotos.com)

Prizes courtesy of:

 **FUJIFILM**

RITZ
CAMERA
& IMAGE

2ND PLACE WINNER:

NAME: Claudia Maxey

TITLE: "Wheatfield near Fouleng, Belgium"

PRIZES: One-year PHS membership, five rolls of Fuji print film, and publication of photo.

Shooter's Comments: "This photo was taken in the Flemish countryside on a summer's day. The landscape in that part of Belgium is breathtaking. No matter where you look, you can envision a Van Gogh painting."



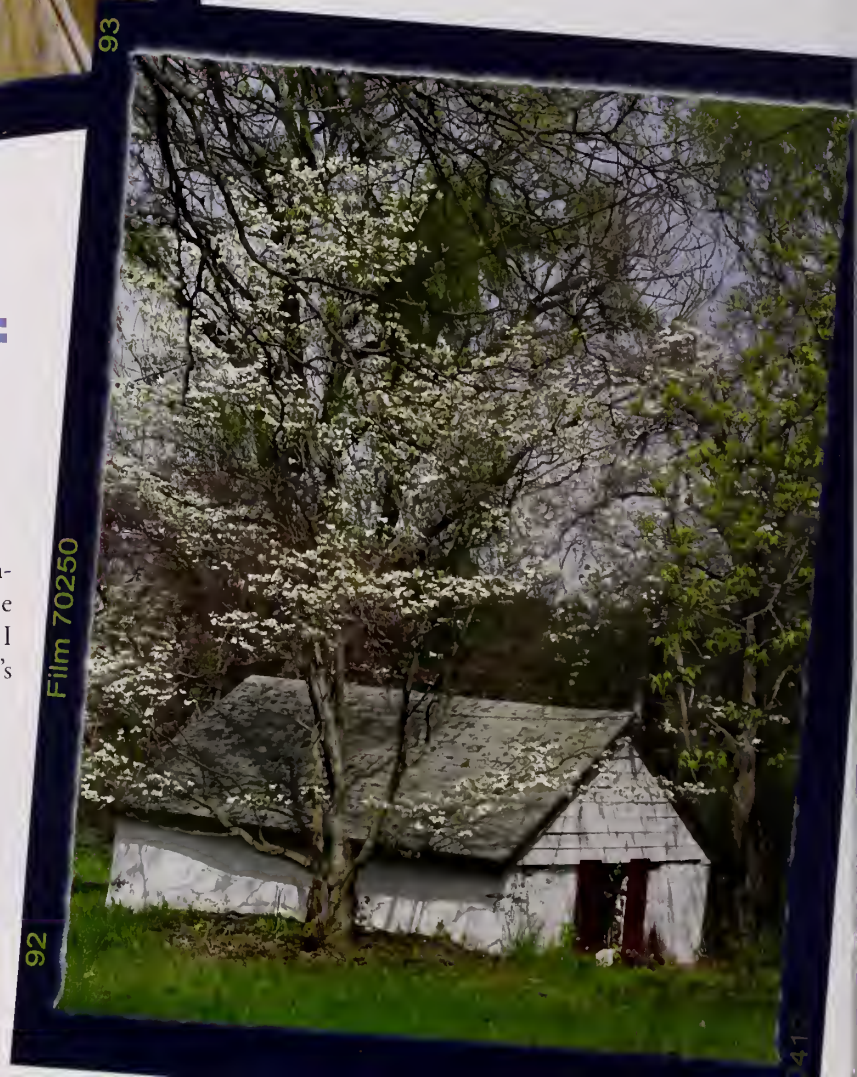
3RD PLACE WINNER:

NAME: Sharon Sherman

TITLE: "Spring House in Lionville, Chester County"

PRIZES: Five rolls of Fuji print film and publication of photo.

Shooter's Comments: "How wonderful that my daily travels take me by this relic of times passed. As I drive by, I slow down and smile. It's beautiful in its simple glory."





HONORABLE MENTION

Patricia Danzon

HONORABLE MENTION WINNERS

PRIZE: A Fuji single-use camera.



HONORABLE MENTION

Roger Thorpe



HONORABLE MENTION

Susan Rothschild

Photos

HONORABLE MENTION

David Morse



HONORABLE MENTION

Mrs. Byrle S. Walters



HONORABLE MENTION

Louise Mocklaitis



HONORABLE MENTION

Nancy Weaver



HONORABLE MENTION

Diane Willis



HONORABLE MENTION

Mary Brightwell-Arnold



HONORABLE MENTION

Jonne Smith





Left: *Ilex cornuta* 'Slack's' (Chinese holly)

Below: *I. verticillata* 'Cacapon'

Hollies for the DELAWARE VALLEY

By Andrew Bunting
Photographs by Pete Prown & Rhoda Maurer

Throughout the Delaware Valley, you can find majestic American hollies (*Ilex opaca*) at any of a number of historical homes and properties—proof that hollies have been used in Philadelphia-area gardens for centuries. The Scott Arboretum of Swarthmore College has one of the largest holly collections in the United States. Alumnus James Frorer donated the entire collection from his private garden in Wilmington, Delaware, in 1974. Today, the Arboretum has more than 300 kinds of hollies. We'll look at some of the best varieties, any of which would be perfect for the home landscape. But first, let's talk about some general characteristics of this wonderful group of plants.





Hollies

I. x attenuata
'Foster's #2'



Our climate, USDA Zone 6b/7a, is perfect for growing a range of hollies. Our clay-based soils and even the sandier soils of New Jersey can support many varieties and species. While most hollies thrive in full sun, many do very well with a fair amount of shade as well. The dry summer of 2005 offered more proof of their hardiness, as many hollies, especially many of the evergreen species (such as, *Ilex opaca*, *I. × koehneana*, *I. × altaclerensis*, *I. crenata*, and *I. cornuta*), are relatively drought tolerant.

In the landscape, hollies offer a multitude of ornamental attributes. Many are considered the quintessential ornamental plant for the winter landscape, with their evergreen leaves and an abundance of red, orange, or yellow fruits. There are also a number of outstanding deciduous cultivars that have leafless branches in the winter and are laden with orange or red fruit.

When it comes to fruit, it's important to know that hollies are *dioecious*, which means that you need both a male and a female plant for good fruiting. In our area there are often enough random males in close proximity to your fruiting female that planting a specific male pollinator is not necessary. However, there are some hollies, especially the deciduous hollies, that need specific male pollinators.

Since there are so many good choices for this area, it can be hard to decide on the best cultivar or species for a specific garden need. Through my experience of growing and displaying hollies at the Scott Arboretum, I can suggest the 'best of the best' for a variety of garden situations.

In the winter landscape there is perhaps nothing more beautiful than a single, pyramidal, evergreen holly silhouetted against the winter sky. Accomplishing this scene is only difficult because there are almost too many choices. In an English garden there is the ubiquitous and quintessential English holly (*Ilex aquifolium*).

While this holly will thrive just south of us in Washington, DC, it is often burned by winter winds in our area. Luckily there are other species that emulate the ornamental effects of the English holly. One of our favorites is *Ilex × altaclerensis* 'James G. Esson'. 'James G. Esson' has large, glossy green leaves and abundance of dark red berries, which persist from September to March. At maturity, it can easily reach 40 feet tall with a spread of 15 feet. *Ilex × koehneana* 'Wirt L. Winn' is also a fine, red-fruited cultivar with very glossy leaves. For a smaller plant I recommend 'Centennial Girl'. Its habit is very tight, but it also produces copious red berries.

While the American hollies (*I. opaca*) do not have a glossy leaf like the trees men-

tioned above, they still make a very handsome specimen holly in the landscape. One of the very best cultivars for this area is 'Satyr Hill', a recipient of a PHS Gold Medal Plant award. It reaches 30 to 40 feet and has abundant red berries and a glossy leaf instead of an opaque or dull leaf like most American hollies.

Similar in stature to the American hollies is *Ilex × attenuata*, which is a hybrid holly that combines *Ilex opaca* and the thin-leaved *Ilex cassine*. In texture it is a little finer than that of the American holly because of its narrower leaves. For red fruit there is none better than 'Foster #2', and for golden yellow fruits there are two outstanding cultivars, 'Longwood Gold' and 'Boyce Thompson Xanthocarpa'.



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Left & inset:
I. opaca 'Boyce
Thompson
Xanthocarpa'



Left & inset:
I. verticillata 'Winter Red'



Left & inset:
I. crenata
(Japanese holly)



One of the best uses for hollies is privacy screening or hedges. Any of the larger hollies such as *Ilex opaca*, *I. × koehneana*, and *I. × altaclerensis* can be used in this manner. For a smaller hedge that is easily manipulated by pruning or shearing, I would suggest *Ilex × aquipernyi* **Dragon Lady™**. This tightly pyramidal holly has tiny, shiny, almost triangular leaves that are nearly black-green in color, and its dark red berries provide an ornamental bonus. Dragon Lady makes an excellent backdrop for a perennial border or can be used to enclose a property.

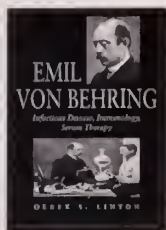
Deciduous hollies top my list for exquisite ornamental interest in the winter landscape. These hollies are generally selections of *I. verticillata*, *I. serrata*, or hybrids of the two. Most deciduous hollies have an ultimate height of less than 10 feet, making them good candidates for the smaller garden. They are extremely adaptable, too. In the wild they are often found growing along lakes and ponds in standing water. In the garden, they will fruit best in full sun and can grow in very dry or wet soil.

Our two favorites at the Scott Arboretum are *Ilex verticillata* 'Winter Red' and 'Winter Gold'. Both reach 6 to 8 feet at maturity. 'Winter Red', as the name implies, is covered in large, glossy, red fruits from September sometimes until April or May of the following year. 'Winter Gold' is a bit of a misnomer, since the fruits are actually a soft salmon-orange. 'Winter Gold' combines beautifully with the paper-bark maple (*Acer griseum*). For both, you can use 'Southern Gentleman' as the male pollinator.

By now, I hope I've convinced you that hollies are perhaps one of the most versatile, adaptable, and ornamental of all the trees and shrubs that thrive in the Delaware Valley. 🌿

Andrew Bunting is curator for the Scott Arboretum of Swarthmore College. For more information on the Arboretum and its holly collection, visit www.scottarboretum.org or call 610-328-8025.

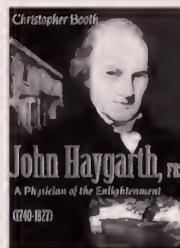
Memoirs of the American Philosophical Society



Emil von Behring *Infectious Disease, Immunology, Serum Therapy* Derek S. Linton

In 1901 Emil von Behring received the first Nobel Prize in medicine for serum therapy against diphtheria, a disease that killed thousands of infants annually. Diphtheria serum was the first major cure of the bacteriological era and its development generated novel procedures for testing, standardizing, and regulating drugs. Since the introduction of antibiotics Behring and his work have largely been forgotten. In the first English-language scientific biography of Behring, Derek S. Linton emphasizes Behring's seminal contributions to the study of infectious diseases, the formation of modern immunology and innovative research on specific remedies, and vaccines against deadly microbial infections. This biography explores his complex relations to the rival bacteriological schools of Robert Koch in Berlin and Louis Pasteur in Paris, the emergent German pharmaceutical industry, and the institutionalization of experimental therapeutic research. The second part of the volume contains translations of thirteen key articles by Behring and his associates on infectious diseases, immunology, drug testing, and therapeutics spanning thirty years of his remarkable scientific career.

Vol. 255 0-87169-255-4/978-0-87169-255-9 \$65 Printed September 2005

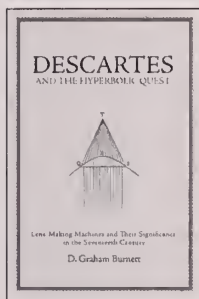


John Haygarth, FRS (1740-1827): *A Physician of the Enlightenment* Christopher Booth

John Haygarth, MD, FRS (1740-1827) hailed from an obscure valley in the Yorkshire dales in the north west of England. Educated at Sedburgh School, Cambridge, and Edinburgh, he became a physician in Chester in 1767. There he introduced separate wards in the Chester Infirmary where patients with fever could be isolated and cared for. It was the stimulus for the development of the fever hospitals of nineteenth-century England. Haygarth moved to Bath in 1798, where he continued to write on medical matters. He also played a major role in the foundation of the Bath Provident Institution for Savings, a model for the savings-bank movement in England.

Vol. 254 0-87169-254-6/978-0-87169-254-2 \$60 Printed July 2005

Transactions of the American Philosophical Society

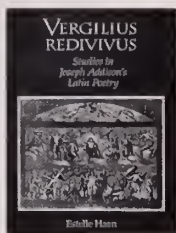


Descartes and the Hyperbolic Quest: Lens Making Machines and Their Significance in the Seventeenth Century D. Graham Burnett

"...if you have a year or two to apply yourself to all that is necessary, I would hope that we might see, by your efforts, if there are animals on the moon..." With this alluring suggestion, penned in the autumn of 1629, René Descartes enticed a young provincial artisan to undertake an unprecedented and secretive project, one that promised to revolutionize early modern astronomy. Descartes believed he had conceived a new kind of telescope lens, shaped by the light of reason itself, and

cut by an elaborate machine, a self-regulating and automatic device capable of bringing crystalline geometry to the muddy earth. This study traces the inception, development, and finally the collapse of this ambitious enterprise, which absorbed the energies and attentions of a broad range of seventeenth-century savants, including Huygens, Wren, Hevelius, Hooke, and even Newton. Examining in detail the making of lenses over a vitally significant century, *Descartes and the Hyperbolic Quest* sheds light on the history of telescopes in a tumultuous period, on the changing relationship between instrument makers and mathematical adepts, on the mechanical philosophy and its machines, and finally on the life and thought of Descartes himself.

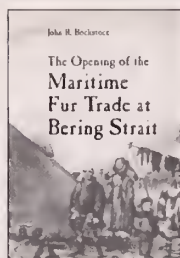
Vol. 95, Pt. 3 0-87169-953-2 \$24 Printed October 2005



Vergilius Redivivus *Studies in Joseph Addison's Latin Poetry* Estelle Haan

Virtually ignored by modern scholarship, Addison's Latin verse has failed to receive the critical attention it deserves. Addison's current reputation rests almost exclusively on his role as the accomplished essayist of the *Spectator* and *Tatler* papers, as the author of the drama *Cato*, and as the composer of a body of minor English verse. Estelle Haan examines the intricate inter-textual relationships between some of Addison's neo-Latin poems and the poetic corpus of one Augustan poet: Virgil (in particular, the *Georgics*).

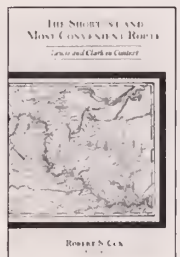
Vol. 95, Pt. 2 0-87169-952-4 \$24 Printed June 2005



The Opening of the Maritime Fur Trade at Bering Strait *Americans and Russians Meet the Kanigmiut in Kotzebue Sound* John R. Bockstoce

The maritime fur trade was an important commercial force in the Bering Strait region from the early nineteenth century until to outbreak of the Second World War; nevertheless, its origins are not well understood. Two important documents—which have received little scholarly attention—shed considerable light on the genesis of this trade. These manuscripts describe the voyages of the American trading brigs General San Martín in 1819 and Pedler in 1820, and they provide valuable information on the complicated relationships that existed between the American maritime traders and the Russian officials in Kamchatka and Alaska, as well as with the inhabitants of the Bering Strait region in the first quarter of the nineteenth century.

Vol. 95, Pt. 1 0-87169-951-6 \$24 Printed June 2005



The Shortest and Most Convenient Route *Lewis and Clark in Context* Robert Cox (ed.)

Based on papers delivered at the Bicentennial Conference for Lewis and Clark, held in Philadelphia in August 2003 to explore new approaches to understanding "Meriwether Lewis in Philadelphia," these essays grapple with the motives underlying the Corps of Discovery and the impact on American culture. Most of the essays in this volume began in that invigorating three-day exchange. The multiple contributions address and shed light on how the nation's foremost urban center, Philadelphia, helped to shape this quintessential errand into the wilderness. The authors use the question of failure as a means of interrogating the intellectual and cultural context in which the expedition was framed and in which its results were distributed.

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Most gardeners fall into two distinct categories: those whose landscapes are cluttered and those who prefer things uncluttered. I fall into the first category. After moving to a new house a few years ago, I managed to throw away broken tools, old pots, out-of-date seeds, and lots of junk. Then I began creating a new garden. Suddenly all sorts of things seemed to accumulate in my garage—garden tools, fertilizer, all sizes of pots, bird seed, and one very large wheelbarrow, as well as a small garden cart for transporting my aforementioned tools. I also got some really nifty large terracotta pots that could not stay outside.

I also began to buy and receive as gifts all sorts of garden art. Then came the patio furniture and assorted benches. Soon, one half of the garage

was completely filled with my gardening things, and I used the other half to, well, park my car. At this point my husband issued an ultimatum: my stuff had to go. He was parking in the driveway and was tired of scraping ice and snow off the car when he went to work every morning. So he suggested we join the ranks of the rest of suburbia and buy a shed. I wasn't thrilled with this option, but having no other choice, I agreed. As I got used to the idea, I had visions of charming little sheds with posts or porches looking almost like dollhouses. It didn't seem so bad after all.

A few weeks later, we began shed shopping, but what I had envisioned was not what my husband had in mind. Each time he remembered something else I was likely to put in there, the dimensions of the shed

What do YOU DO with An UGLY SHED?

Story by Stephanie Cohen
Photography by Rob Cardillo



Left: The author's new shed with freshly prepared beds.





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Stephanie Cohen



Ondra garden

grew. In the end, we came home with one very large, very ugly shed about the size of a small airplane hangar. When it was delivered and placed in my backyard, I was on the verge of hysteria. It was a true designer's nightmare...and it was all mine!

The shed needed to look like it belonged. The colors of the shed mimic the house colors and I added a flagstone path from the front door to the edge of the planting bed that surrounds the structure. Since the shed has no particular style, I decided it should look like a small cottage. The bed is rounded and engulfs the entire shed and it needed to be tied to the rest of the garden. The shed is in a shady area near some birch trees, so I added another, very large birch (*Betula nigra* 'Heritage') on the left side, which made the shed look smaller, and because of the size of the tree this also made it appear that both have been there for awhile.

Since I decided the shed should have a "cottage-y" look, as well as try to make it a low-maintenance area (since the hose barely reaches), I planted lots of shrub roses, including 'Knockout'. I chose a limited plant palette that includes lots of the shasta daisy, 'Becky' (*Leucanthemum* × *superbum* 'Becky'), tons of *Liriope muscari*, All-American selection of daylilies, some Trophytaker daylilies, lots of catmint (*Nepeta* × *faassenii* 'Walker's Low'), and some calamint (*Calamintha nepeta* 'White Cloud').

Along the edge of the path leading to the shed's entrance, several varieties of thyme grow, and I'm hoping they start to creep into the flagstone.

Garden Sheds

Right & below:
The author's
completed shed.



I have also placed a trellis—in blue to match the shutters—to hide some of the shed wall. *Hydrangea petiolaris* is slowly climbing up, and when it starts to devour the wall, I will prune it to the right size.

On the other side of the shed is a Persian lilac (*Syringa × persica*), whose lovely foliage will add great texture, as well as pretty flowers and some flower-carpet roses. There's also a very old nasty rose that Arts & Crafts-garden doyenne Gertrude Jekyll loved, one called *Rosa sericea pterycantha*, which has bright red, recurved thorns that are beautiful but dangerous. I also added some plants that were taking over another garden bed, such as *Campanula punctata* 'Wedding Bells', a bellflower that should have been labeled "plant at your own risk." I also mixed in a



dwarf *Miscanthus* that has a gold stripe. For height I added a large trellis and a few clematis. I'm not sure if they took, but I'll eventually get one that will twine and vine so it gives the tree on the other side some counter-balance and scale. A few mums help fill more space.

This year I planted lots of daffodils, crocus, and anemones to herald spring. The back of the shed is almost completely hidden with various and sundry grasses. In between these I planted a few sunflowers and some castor bean plants (*Ricinus communis* 'Carmencita') just for a little color. There are also a few *Caryopteris* × *cladonensis* seedlings on one corner, which are filling out nicely. I added an eclectic metal birdbath to act as another focal point. In short, I am trying to make this large intrusion in

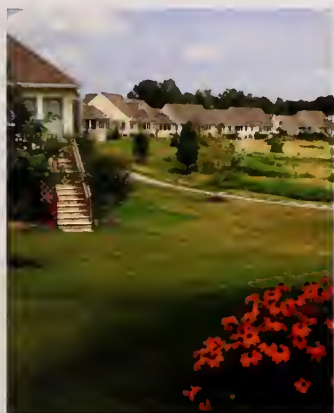
my landscape blend into its surroundings, and whether I add more plants or other garden art around the shed remains to be seen.

This is a work in progress and I continue to take plants from other beds and add them to the shed garden. I like the illusion that it will ebb and flow like a Victorian cottage garden. Anything needing pampering will probably just die, since I have no time for plants that need surgery or even minor face lifts. I want this garden eventually to look overflowing and bountiful, as though a lady in her broad-brimmed garden hat, long gloves, and pruners might collect some flowers for her basket or trug and take them into her home to be placed in a charming vase in her parlor.

Eventually, the shed will turn into a large, romantic cottage in my back-

yard. Of course, the real gardener—*me*, in my well-worn tee shirt, haggard-looking jeans, clogs, and gloves with holes—will not add to this idyllic picture. By the way, the shed was filled to overflowing by the end of the second summer we used it. The things in the shed seem to multiply exponentially, somewhat like rabbits in spring. When the last vestige of useable space is gone, shall I contemplate another shed? The answer is definitely, *No!* That is, unless it's cute ... and very small. 🌿

Stephanie Cohen is a nationally known horticulturist. Her latest book is *The Perennial Gardener's Design Primer*, co-written with Nancy J. Ondra.



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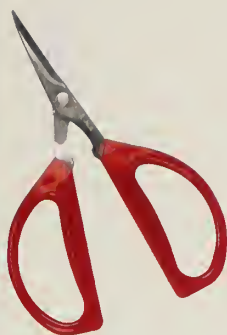
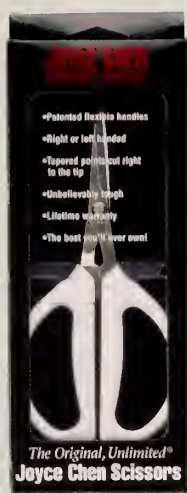
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If my father taught me one thing about gardening, it's that using the right tool for the job can turn drudgery into enjoyment. Twenty-five years ago, he found me struggling to shape some shrubs with cheap hand pruners I bought at Kmart, and on my next birthday, he presented me with a pair of Felco #2 pruners. He taught me that quality gardening tools are essential, and since then I have diligently searched out tools that offer the best performance, quality, and durability. So, just in time for the holiday season, I offer the following eight tools superior in every way to their competition for your shopping list.

Tooling Up for the Garden

Story by Carolyn Walker





Joyce Chen Unlimited Scissors

I never go to the garden without my Joyce Chen scissors. They are great for gathering bouquets, light pruning, deadheading, and general cleanup and are even tough enough to cut through thick stems. They are 6 inches long with a 2-inch blade and flexible red vinyl handles, suitable for left- and right-handed gardeners. Electronically hardened so they don't require sharpening, they come with a lifetime guarantee. The tapered blade points and good leverage allow precise and easy cutting. The scissors are small and light so they fit in my back pocket, making them readily accessible whenever I need them.

Fanno Saws

I never use power tools, so when I need to cut a large branch I reach for my pruning saw made by Fanno Saw Works, a third-generation family company based in Chico, California. The superior curved design of these high-quality saws, made for professionals, allows them to slip through wood without binding and to maximize the effectiveness of the downward stroke. I use the No. 4 pruning saw, which has a two-handed handle and a self-feeding, self-cleaning blade design that allows for cutting large limbs quickly and efficiently. It has a 13-inch steel cutting edge and an 11-inch hardwood handle. My husband likes the No. 2 folding saw, which can be conveniently carried in your pocket. Designed for orchard work, it has a shorter and narrower blade and handle for cutting in tight spaces. You can't go wrong with any of the Fanno saws.



Felco Pruners

For pruning woody plants, I use my Swiss-made Felco #2 pruning shears. While they are a little more expensive, I have had mine for 25 years, and they look and cut like new with only a half dozen sharpenings over that whole period. They weigh 8.5 ounces and are 8 inches long with bright red, non-slip, solid forged aluminum alloy handles. They have a precision-made, hardened, replaceable cutting blade (although I've never replaced mine). My reliable #2s are the basic model, but Felco also makes a wide assortment of specialized pruners.



Kneelons Kneepads

I spend too much of my gardening life on my knees doing what I like to call precision weeding. I have tried kneeling pads and Japanese farmer pants with built-in kneepads without success—the pads never seem to be in the right place at the right time. But Kneelons strap-on, soft neoprene kneepads work perfectly for me—they are like kneeling on clouds. They are waterproof, washable, and flex easily as you kneel and crawl around the garden. They fit comfortably around your knees with Velcro straps, adjusting to 15 to 18 inches around the lower thigh and 14 to 16 inches around the upper calf. Kneelons are another “tool” that I put on automatically when I dress for the garden.

Smith & Hawken English Poacher's Spade

Every once in a while you come across a tool so useful you wonder how you ever functioned without it. That's the way I feel about this small spade, which I use to dig every perennial I grow for sale at my nursery. The poacher's spade weighs three pounds and is 36 inches tall with a wooden Y-grip handle. The 5 1/2-inch-wide by 10 1/2-inch-tall heavy duty blade is perfectly balanced to slide easily into crowded beds and lift out the desired plant without disturbing its neighbors. Pieter Van Schaick, manager of Smith & Hawken's Bryn Mawr store (where PHS members get a 10% discount), says it is his best-selling spade. If you have perennial beds, you need this wonderful tool.



Bosmere Tip Bags

As I walk around the garden, I deposit the results of my weeding and pruning into my British-made Bosmere tip bag. It is bright green with two extra long, red pinstriped handles and measures 15 inches tall by 12 inches wide, with a capacity of 1.2 cubic feet (“Handy” size). It is made of semi-rigid, heavy-duty woven polypropylene with a flexible plastic hoop on top to make it stand up on its own. But what sets it apart from the competition is its durable yet lightweight construction. When I'm weeding, I can take it right into perennial beds and set it down on top of plants without damaging them.

I also use the same sturdy but lightweight bag in a larger size: 18 inches tall by 23 inches wide with a capacity of 4.6 cubic feet (“Popular” size). This size is great for bigger jobs like cleaning out perennial beds in early spring. It also works well for leaves, because the sides stay upright and my rake fits right inside. These bags are so well made that I have yet to wear one out.

Flexogen Hose

Every gardener needs a good hose. After dealing with much kinking, splitting, and leaking, I decided to spend the extra money and invest in a Flexogen hose. Flexogen hoses are made to last (and guaranteed for life), with 8-ply construction that includes layers of radial tire cord reinforcing. They also feature heavy-duty brass couplings with built-in washers. All this attention to detail provides maximum kink and abrasion resistance in a hose that coils and handles easily in all weather. The difference is amazing. It's no surprise that I have spotted Flexogen hoses at many area arboretums.



Repellex Deer Repellent

There would be no point in using any of my tools if I couldn't keep the deer away from my plants. For six years, I have had great success with Repellex deer repellent, which is available premixed or in concentrated form. Unlike most other commercial deer repellents, Repellex is not egg-based, but is made with dried blood (providing a fertilizer bonus) in a latex base. It lasts longer, usually at least four weeks, and works far better than any other product I have tried.

The one catch is that, because it works by odor and taste, the deer will eat any parts of the plant that have not been sprayed. In the spring, I have to spray almost once a week to cover new growth and flowers that were not out the week before. Although it is non-toxic, environmentally safe, and biodegradable, it should not be applied to edible crops. 🍵



Carolyn Walker owns Carolyn's Shade Gardens in Bryn Mawr, PA, where she maintains several acres of shady display areas. She can be reached at carolynsshadegardens@verizon.net or 610-525-4664.

Resources

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CONTAINERS in the COLD

By Rhoda Maurer



No doubt, spring and fall are spectacular in the Delaware Valley. But the winter months in the garden can bring profound small pleasures. During the bleakness of winter, a chance discovery of a flowering shrub or perennial that still has foliage glistening in the morning frost brings a feeling of hope and lightheartedness. Containers need

not be a feature in the garden for only the three growing seasons. Carefully chosen containers planted for winter interest offer the gardener a chance to brighten up entrances or frequently viewed areas of the garden in the stark days of winter.

Environmental conditions will influence your choices in both the container materials and plant palette. Concrete, metal, lead, or fiberglass composite containers hold up to cold weather best. Terracotta often breaks from the effects of temperature fluctuations, and some plastics become brittle in cold temperatures due to degradation from UV light exposure.

Many parts of a plant are affected by winter weather. Roots are exposed to the freezing and thawing of the media within the container—generally, the larger the container, the better the insulation from low temperatures. Above soil level, branches, leaves, flowers, berries, and buds must contend with drying winter winds, scalding rays of the sun on a bright winter's day, and extreme air temperature. Therefore, choose plants for a zone or two colder than the one for your growing area to help ensure their survival in a winter container. A select list of plants often used by the Scott Arboretum (Zone 6b/7a) in its containers is on the following page:



Winter stem color:

Salix alba 'Chermesina'
Salix irrorata
Salix purpurea 'Nana'
Cornus sericea 'Cardinal', 'Kelsey',
'Silver & Gold', 'Isanti', 'Flaverimea',
'Budd's Yellow'
Cornus alba 'Siberica', 'Spaethii', 'Bloodgood'
Cornus sanguinea 'Winter Flame'

Low evergreens:

Pachysandra terminalis 'Green Sheen'
Sasa veitchii
Leucothoe 'Lovita'
Acorus gramineus 'Oborozuki'
Liriope muscari
Lonicera nitida 'Baggesen's Gold'
Carex 'Evergold'
Bergenia 'Silver Light'
Heuchera 'Dale's Strain'
Hedera colchica 'Sulphur Heart'
Hedera helix 'Buttercup', 'Goldheart'
Juniperus squamata 'Hogler'
Chamaecyparis pisifera 'Filifera Aurea'
Microbiota decussata
Euonymus fortunei 'Blondy', 'Emerald Queen',
'Moon Shadow', 'Silver Queen'

Tall evergreens:

Ilex crenata 'Steeds'
Juniperus chinensis 'Torulosa'
Ilex crenata 'Sky Pencil'
Mahonia japonica
Kalmia latifolia cultivars

Decorative fruit:

Ilex verticillata 'Sparkleberry', 'Afterglow',
'Winter Gold', 'Winter Red'
Ilex pedunculosa

Winter and early spring flowering:

Corylopsis pauciflora
Hamamelis mollis cultivars
H. × intermedia cultivars
Hamamelis vernalis cultivars
Sarcococca humilis
Jasminum nudiflorum
Mahonia japonica
Stachyurus praecox
Helleborus foetidus
Helleborus × hybridus

Unusual form:

Corylus avellana 'Contorta'
Salix babylonica var. *pekinensis* 'Tortuosa'

Adequate drainage is required in winter containers, along with good water retention. The Scott Arboretum uses a soil-less peat or coir-based medium, with perlite for added drainage. Monitor your plants and water as necessary. Plants still transpire even if they are not actively growing; this will be especially true of broadleaf or needled evergreens on a windy day.

In winter, the landscape becomes simplified in color, and plant shapes and forms prevail. Designing winter containers with this concept in mind can assist you in either integrating them into the garden or making them a dominant feature. Unusual forms, such as that of Harry Lauder's walking stick (*Corylus avellana* 'Contorta') or corkscrew willow (*Salix babylonica* var. *pekinensis* 'Tortuosa'), will make a dramatic statement.

The colorful stems of many shrubby dogwood or willow cultivars will also make a colorful addition to any container. As a point of technique, you don't necessarily need to put plants in your container. Many of the winter containers at the Scott Arboretum include cut branches from *Cornus sericea* 'Cardinal', *C. sericea* 'Silver and Gold' and many other shrubby dogwoods. Simply stick them in containers after planting the under planting to create the "effect" of a shrub surrounded by groundcover. The branches remain turgid and colorful throughout the winter months and only start to desiccate after temperatures begin climbing in spring.

Gardening at this time of year heightens one's appreciation for simple beauty and a respect for the perseverance of plants in a harsh environment. Walking by a fragrant flowering shrub, noticing the way the light on a winter's day plays with snow covered berries, or catching a glimpse of bright color from the stems of a dogwood certainly lifts the spirit. With careful planning, containers can add significant pleasure to the winter garden. 🌿



Rhoda Maurer is the plant records supervisor at the Scott Arboretum of Swarthmore College. She is also the head gardener for a private estate in New Jersey and loves to write, photograph and lecture. You can visit the Scott Arboretum's website at www.scottarboretum.org.





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The JOY of WAITING

By Adam Levine



Adam Levine, a frequent contributor to *Green Scene*, is nurturing a new garden at his home in Media, PA.

Several years ago, the staff of a well-known botanical garden tried to transplant a large tree from the edge of its property to a prominent position in the heart of the garden. The goal was to replace a “missing tooth” where one of a row of similar-sized mature trees had died.

At most botanical gardens, many of the herbaceous plants used in the public displays have multiple “understudies” waiting in greenhouses for their chance in the limelight. Any display specimen that fails to live up to expectations gets the hook, and a new plant takes its place, with most of the audience (except wiseguys like me) none the wiser. The ease with which they replace smaller plants perhaps encouraged this particular garden’s staff to try this big tree switch, and to undertake it in an unusual way. First they carefully exposed the tree’s roots, which spread for maybe 15 or 20 feet from the trunk to the drip line (the circle below the tree’s outermost branches). Thus prepared, a helicopter airlifted the massive bare-root specimen to its new location. Lowered into the planting hole, the tree was treated with special chemicals to encourage root rejuvenation, trussed up with supports, and the entire operation was proudly described in a sign at the transplant site.

But in the end, this high-wire act of horticultural *chutzpah* failed. The tree died.

The simplest moral to this story is that there is a risk when planting something as permanent as a shrub or a tree in a row or other formal arrangement, because if one plant is damaged or dies, the symmetry is spoiled. But perhaps the most astounding thing about this seemingly preposterous project is that it had a fairly good chance of success. Trees are surprisingly resilient and, if given even a modicum of preparation and follow-up care, will most often thrive after transplanting.

Small bare-root trees—grown at rural nurseries, dug from the ground with their roots washed clean of soil, and shipped by mail or truck into the city—are commonly planted by community groups in Philadelphia. Larger tree specimens can be carefully dug and their roots and the surrounding soil wrapped in burlap (the so-called “ball-and-burlap” or “B&B” method).

While it is always best when moving plants of any size to replant them as soon as possible, B&B trees can survive (if not thrive) out of the ground for months or even years if the root balls are covered with mulch and kept moist.

At the high end of the transplant spectrum, homeowners with huge resources can pay companies to move large trees—20 or 30 feet tall, with root balls maybe a dozen feet across and weighing several tons—from one part of a property to another, or they can buy such specimens from specialty nurseries. These big trees, judiciously located, can provide an instant look of age and maturity, especially for those who live in newly constructed homes.

This is “instant gratification in the garden,” which, if not an oxymoron, should be. For me, a garden is more than an outdoor version of interior decorating. I don’t want my garden to appear out of a former cornfield overnight, as if by magic. In my ideal world, I would have the patience and life span to grow everything in my garden from seed, including the trees. What I find exciting and rewarding is the process: watching plants grow and thrive and weave themselves together in an ever-changing horticultural ballet that is never the same from season to season and year to year.

As for our helicopter-transported tree, rather than trying to fill the gap left by the dead tree with one of equal size (and thereby pretending that nothing had changed), the botanical garden might simply have planted a seed in its place.

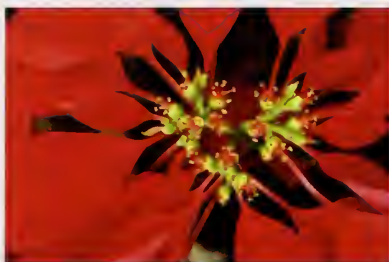
Next to it, they could have placed a sign to inform its visitors: “We ask no pardon for the appearance of this site. Nurtured by our best efforts, plants often thrive and grow and delight; but despite these efforts, plants sometimes die. Change is an inevitable part of gardening with living plants and part of what makes it endlessly fascinating. We hope you enjoy watching this seedling grow as you visit us in the coming months and years.” 🌱



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Pete Prown, Editor

A NEW CROWN of EMPRESS TREES for Logan Square

By John Gannon and Nancy O'Donnell

AS you journey from City Hall to the Philadelphia Museum of Art on the Ben Franklin Parkway, you pass the dramatic Swann fountain that sits on Logan Square. Over the years, its surrounding landscape has fallen into disrepair, with uneven paths, barren planting beds, and benches that are in poor condition or missing altogether. In addition, a recent evaluation of the empress trees that surround the fountain revealed that most of the 12 trees are in poor condition and need to be removed.

The Pennsylvania Horticultural Society, through its Philadelphia Green program, is embarking on a project to rehabilitate the landscape at Logan Square in Philadelphia. The project is funded by The Pew Charitable Trusts and the Fairmount Park Commission.

THE LANDSCAPE PLAN

Logan Square is one of the five original squares that city founder William Penn included in his seventeenth-century vision of Philadelphia as a "Green Countrie Towne." This park was reconfigured in 1919 by French landscape architect Jacques Gréber, creating the present "circle within the square." The new design for Logan Square by Olin Partnership retains the essential elements of Gréber's plan: the sight lines along the main axis, the replacement empress trees, and the seasonal floral display of the perimeter planting beds.

The shape of the revised planting beds is inspired by the design of the three rivers represented in the Swann Fountain. Arcs of annuals, perennials, shrubs and groundcovers will surround the lawn panels, emphasized by lines of low hedges. To preserve views into and out of the space, none of the new plantings will exceed 3 feet in height. The design also calls for "hard-scape" improvements—reinforced gravel paths, new benches facing the fountain, and a slightly narrower perimeter sidewalk—that will enhance the setting for the plantings.

PHS and Fairmount Park have developed a landscape management plan that will provide ongoing care for the landscape once it's completed. The two organizations have committed staff and money for the landscape's upkeep. Fairmount Park will continue to provide basic landscape services such as mowing, litter pickup, and maintenance of the irrigation system.

WHY ARE THE PAULOWNIAS BEING REPLACED?

Along with the beloved Swann Memorial Fountain, created by Alexander Stirling Calder, the 12 empress trees (*Paulownia tomentosa*) were one of the most distinctive aspects of the Logan Square landscape. Because this tree variety remains a signature element of the landscape and, indeed, of the entire Benjamin Franklin Parkway, PHS made a special effort to evaluate their health and safety, bringing in Morris Arboretum's Arboricultural & Natural Resource consultants to perform this task.

The investigation found that three of the trees were in serious decline and had to be removed immediately. Five more trees suffered maladies like cavities, cracks, fungus, and other structural problems. Two of the remaining four needed drastic pruning, which would likely result in an unattractive form and would require yearly pruning to keep them stable. Only two of 12 trees were in good condition, and if they were to remain, would be threatened by construction activities. For these reasons, PHS and the Fairmount Park Commission decided to remove all of the trees and plant new paulownias.

Extensive horticultural expertise is being employed in the propagation of the new trees for the Logan landscape. Longwood Gardens in Kennett Square, PA, is growing the 12 replacements, which are offspring from trees in its collection. The young trees were grown from cuttings of the original trees in Longwood's famous paulownia *allée*. As a result of this high-quality parentage, the young trees destined for Logan Square are sure to have a desirable bloom time and color. (Some nursery-bought paulownias bloom *after* the tree leafs out, obscuring the blossoms. There also can be inconsistencies in color.)

Currently, the trees are undergoing a process of cutting back and root pruning to stimulate healthy, even growth, all in preparation for their move to Logan Square in the fall of 2006. PHS is working closely with Longwood staff on this unusual process for acquiring specimen empress trees. And since this species is particularly fast growing, we expect the replacements to reach significant size within a few years after planting. At present, the young empress trees are growing an impressive 9 inches per week. 🌱

For more information about the Logan Square landscape rehabilitation, contact Lisa Stephano, PHS Director of PR & Marketing, 215-988-8840 or lstephano@pennhort.org.





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